
“CREATING NEW FOLK OPERA FORMS OF APPLIED THEATRE FOR HIV AND AIDS EDUCATION IN PAPUA NEW GUINEA”

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Communication, awareness, HIV and AIDS, Voluntary, Testing and Counselling, folk opera, applied theatre, theatre for development, drama, script, performance, performativity, theatre, theatricality, intercultural theatre, intra-cultural, indigenous knowledge, cultural performances, metaphor, signs, symbols, Papua New Guinean worldview, Melanesian way, Papua New Guinea and Kumul.

Abstract

This research investigated the potential of folk opera as a tool for HIV and AIDS education in Papua New Guinea. It began with an investigation on the indigenous performativities and theatricalities of Papua New Guineans, conducting an audit of eight selected performance traditions in Papua New Guinea. These traditions were analysed, and five cultural forms and twenty performance elements were drawn out for further exploration. These elements were fused and combined with theatre techniques from western theatre traditions, through a script development process involving Australians, Papua New Guineans and international collaborators. The resulting folk opera, entitled *Kumul*, demonstrates what Murphy (2010) has termed *story force*, *picture force*, and *feeling force*, in the service of a story designed to educate Papua New Guinean audiences about HIV and the need to adopt safer sexual practices. *Kumul* is the story of a young man faced with decisions on whether or not to engage in risky sexual behaviours. Kumul's narrative is carefully framed within selected Papua New Guinean beliefs drawn from the audit to deliver HIV and AIDS messages using symbolic and metaphoric communication techniques without offending people. The folk opera *Kumul* was trialled in two communities in Papua New Guinea: a village community and an urban settlement area. *Kumul* is recognisable to Papua New Guinean audiences because it reflects their lifestyle and a worldview, which connects them to their beliefs and spirituality, and the larger cosmological order. Feedback from audience members indicated that the performance facilitated HIV and AIDS communication, increased people's awareness of HIV and AIDS, and encouraged behaviour change. Tellingly, in one performance venue, forty people queued for Voluntary Testing and Counseling immediately after the performance. Twenty of these people were tested on that night and the other twenty were tested the following day. Many of the volunteers were young men – a demographic historically difficult to engage in HIV testing. This encouraging result indicates that the *Kumul* folk opera form of applied theatre could be useful for facilitating communication and education regarding sexual health and safer sexual behaviours in Papua New Guinea. Feedback from participants, audience members and other research stakeholders suggests that the form might also be adapted to address other social and development issues, particularly in the areas of health and social justice.

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LIST OF ABBREVIATIONS

HIV - Human Immune Deficiency Virus

AIDS - Acquired Immune Disease Syndrome

ABCD - Abstinence, Being Faithful, Use Condom, Delay Sex for the first time

VCT - Voluntary, Counselling and Testing

NGO - Non-government Organisation

NACS - National Aids Council Secretariat

UOG - University of Goroka

TFD - Theatre for Development

WSB - Wan Smolbag Theatre

PNG - Papua New Guinea.

STATEMENT OF ORIGINAL AUTHORSHIP

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature: QUT Verified Signature

Date: 10-11-2014

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CHAPTER 1: INTRODUCTION

1.1 BACKGROUND TO THE RESEARCH

This study is about harnessing the indigenous performativities and theatricalities of Papua New Guinea (PNG) to create a new folk opera form of applied theatre for HIV and AIDS education in PNG. This study examined whether *a new folk opera form of applied theatre* could be developed to deliver HIV and AIDS messages and motivate behaviour change in rural communities in PNG.

PNG is an island nation situated north of Queensland, sharing a border with Indonesia. PNG gained its national independence in 1975 and has a population of more than 7 million (Kenneth 2012, 1). About 85% of the population dwell in rural areas on the land inherited from their parents and grandparents (Nekitel, Winduo and Kamene 1995), while the remaining 25% of the population dwell in urban centres and survive through formal employment and informal business activities. PNG is known for its diverse cultural practices and complex linguistic links, with more than 864 different languages (Nekitel, Winduo and Kamene 1995, 94). Such diversity makes it difficult to communicate and raise awareness about social, developmental and health issues, especially HIV and AIDS in the country (Cangah 2011, 92-93; Yamo 2011, 103; King and Lupiwa 2009, 16-17). Topics relating to HIV and AIDS, sex and sexuality are sensitive issues and it is inappropriate to discuss these topics explicitly and openly in the public domain in PNG. Brenda Peter Cangah, a female researcher from the Western Highlands Province of PNG, shares her experience on HIV and AIDS research.

This was an interesting and challenging research project not only because of the importance and sensitivity of the topic but also from a researcher's perspective. It was really challenging, as a young female researcher fully aware of cultural and religious taboos, standing in front of a large group of people including grandparents and children to talk about sex, condoms and AIDS at Kikiwei village in the Tambul Nebilyer district of Western Highlands Province, where I had never been before. Although I come originally from this province, each community is unique reflecting the country's linguist and cultural diversity. (Cangah 2011, 92)

Acquiring the confidence to facilitate discussion of such sensitive topics as HIV and AIDS issues is an example of a challenge one must overcome in order to deliver HIV and AIDS messages. There are also concerns that the language employed to deliver HIV and AIDS messages could be inappropriate.

The targeted words used in campaigns include such words as *kok*, *kokwara*, *koap*, *kondom* and others in *Tok Pisin*. However, the public use of these words is often resented during the formal delivery of much needed awareness information to this culturally and linguistically diverse society. These words are often used to express frustration or anger and they are regarded as offensive, coarse or vulgar, which makes the words generally unacceptable in most PNG cultures. (Yamo 2011, 103)

Similarly, Catherine Levy's (2006) evaluation of the Voluntary Service Organisation (VSO) Tokaut Aids Awareness Community Theatre (ACT) Project on HIV and AIDS in the Raikos area, a rural village in the Madang Province, highlights the challenge of employing appropriate language for HIV and AIDS:

The choice of language and Tok Pisin vocabulary appears as one of the major challenges of the program at this point. The overwhelming majority of respondents in Raikos express clear disapproval of the choice of words-and the frequency of their use-to describe sexual body parts and behaviour. The offensive aspect of this part of the programme appears to jeopardise its impact and needs to be addressed. (Levy 2006, 6)

If language is a barrier to communicating HIV and AIDS messages as evidenced in Yamo (2011) and Levy (2006), there must be other strategies of communication that are appealing to Papua New Guineans. One response could be to study the communication strategies employed by the parents and elders to educate their children on sex, marriage and reproduction. In a society like PNG with a rich oral tradition and cultural festivities realised through storytelling, rituals, initiation, theatrical festivities and ceremonial feasts, there would be numerous approaches to informal education and transferring knowledge to the younger generation following the oral tradition. This tradition has been passed on from one generation to another to teach, educate, discipline and guide the younger generations on how to live their lives into the future. Drawing from the oral tradition and informal approach to education commonly practised in many rural communities in PNG and utilising it to facilitate HIV and AIDS discussion would be of benefit to the majority of the rural population, particularly those with a low level of literacy. Devising a communication strategy that is culturally relevant and linguistically appropriate would enable people to receive HIV and AIDS messages and participate actively in HIV and AIDS discussions.

Another strategy to increase community participation on HIV and AIDS education would be to incorporate a HIV and AIDS program into the community activities such as marriage, initiations, rituals, ceremonies and cultural festivities. These events attract

people to gather together to celebrate important events in the community; thus, it would be appropriate to introduce a HIV and AIDS program during the event. In the history of PNG performance tradition, an attempt has been made by the Raun Raun Theatre Company to draw from the rich oral tradition, performance tradition and cultural festivities to create a national performance that is representative of PNG.

In 1975, the Raun Raun Theatre started with two major ideas for theatre in Papua New Guinea. One was to produce plays, which would be about the problems and interests of village. The other was to invent a new kind of theatre, which would capture the atmosphere and spirit of Papua New Guinea traditional cultures but express it in a contemporary way. This new kind of theatre we have called 'folk opera'. (Murphy 1985, 7)

The Raun Raun Theatre's folk opera approach to performance was unique as it combined stories, images and actions derived from dance movements and cultural aspects of PNG lifestyle. These images and actions were punctuated with drumbeats and enriched with melodies from flutes and chants adding a new level of quality and texture to the narrative, kinaesthetic awareness and music. This folk opera technique of weaving together rich performance material is derived from the oral tradition and the technique of storytelling in PNG. Murphy (2010, 64) explains: "The folk opera retains the forces of their oral originals, the *feeling* force of dance, the *picture* force of mine and the *story* force of speech." These three forces are combined to add beauty, colour, quality and aesthetic value to a new performance that is huge and spectacular, capturing the spirit and cultures of PNG.

In the 1970s and 1980s, contemporary theatre activities in PNG were at their peak and two theatre companies that produced outstanding theatrical performances were the Raun Raun Theatre and the National Theatre Company. "This was the creative period of modern theatre in PNG. The government policy changed in the late 80s and 90s. As a result, in 1995 Raun Raun Theatre and National Theatre Company dissolved as separate entities and were amalgamated into the new section of National Performing Arts Troup (NPAT) with the National Cultural Commission" (Takaku 2002, 23). NPAT introduced new division, structure, administration and policy; thus, its interest deviated from the Raun Raun Theatre folk opera forms of performances. This is not to say that the Raun Raun Theatre activities ceased but were dormant, even to this date, because the NPAT does not produce any major theatrical productions like the spectacular folk opera forms

of performance. It is the hope of this research to examine the history of the Raun Raun Theatre folk opera performances and explore the potential of creating a new folk opera form for HIV and AIDS education in PNG.

PNG as a newly independent country was also undergoing rapid social change and transformation during this period and people searched for better government services and employment opportunities in towns and cities. This resulted in a rural to urban drift, social and developmental issues such as law and order, squatter settlement, robbery, unemployment and prostitution in modern PNG. These social developmental issues contributed to the spread and transmission of HIV and AIDS. The first case of HIV and AIDS in PNG was detected in 1987 and the number of cases has continued to escalate in the following years. By 2009, it was estimated that there were about 28, 294 (UNGASS 2010) people living with AIDS. It is already predicted that “HIV infection in PNG could reach one million by 2015” (Cullen 2006b, 153). More people will be infected with the HIV virus and will potentially be unable to contribute meaningfully to economic growth, resulting in “reductions in the workforce of between 13 and 38% by 2020” (McBride 2005, 305). Every citizen in PNG has a responsibility to prevent the transmission of HIV.

Since the 1980s, the government of PNG and health authorities have sponsored non-government organisations and theatre companies to raise awareness and educate the people with health messages. However, HIV infection rates continue to increase, and there is no compelling evidence of widespread behaviour change towards safer sexual practices (Dundon 2009; Cullen and Callaghan 2010; Jenkins 2006; King and Lupiwa 2009; McPherson 2008a). This suggests that current preventative efforts are less than effective because people are not receptive to the messages and do not even discuss HIV and AIDS openly with their friends and families. This behaviour indicates that people refuse to talk about HIV and AIDS because it is a sensitive topic and it could possibly be insulting to some people as it goes against their culture. This study recognises this challenge and is determined to explore strategies of creating a safe space that could encourage people to talk about HIV and AIDS openly.

This research contends that the current approach to HIV and AIDS in PNG generally lacks reference to cultural realities and indigenous forms of communication.

There are some exceptions to this general problem. VSO Tokaut AIDS Awareness Community Theatre (ACT) trains theatre groups in rural communities in PNG, making an effort to communicate in local language and to use cultural elements such as local costume. “They work with community based theatre troupes in the lower Jimi Valley, Western Highlands Province and Raikos District, and Madang Province, to develop and refine their approach to using theatre as a tool for HIV & AIDS education and positive behaviour change” (VSO Tokaut AIDS 2007, ii). The VSO Tokaut AIDS ACT model is acknowledged as a successful model that could be recommended to other theatre groups (King and Lupiwa 2009; Levy 2007, 2008).

An example of HIV awareness best practice was that of the VSO Tokaut AIDS forum theatre practice, which included a qualitative evaluation study to assess progress and effectiveness. The program provided theatre forum that was participatory, delivered in the indigenous language (*Tok Ples verus Tok Pisin*), and included repeated exposure and follow-up to the communities. IEC materials were also developed in the indigenous language. A unique approach was used to develop and foster relationships and trust at all levels of the community, and issues related to illiteracy, social issues, gender inequality, stigma and discrimination were addressed (King and Lupiwa 2009, 29).

Though the VSO Tokaut AIDS ACT is a successful community theatre program, it utilises western theatre techniques such as forum theatre and image theatre to deliver HIV and AIDS messages in the communities. The performers sometimes dress in their traditional costumes, depending on the setting of the narrative, to reflect the realities of village life. My research supports existing programs on HIV and AIDS education in PNG especially in the rural communities such as VSO Tokaut AIDS ACT in encouraging rural people to take ownership of HIV and AIDS.

Theatre is increasingly articulated as an effective strategy for communicating HIV and AIDS messages, thus, this study investigated theatre practice in the community for a specific purpose outside of conventional theatre (Murphy 2010; Takaku 2002a; Baldwin 2009b; Baldwin 2010; King and Lupiwa 2009; Levy 2006; Levy 2007, 2008; Life Drama 2010; Mwansa 2003; Nicholson 2011; Okagbue 2002; Prentki 2003; VSO Tokaut AIDS 2007). The kind of theatre practice this study draws from includes theatre for development, applied theatre, intercultural theatre, western theatre, indigenous performance tradition and folk opera theatre. A detailed discussion of each of this type of theatre is provided in *Section 3. 7: Theatre for Development*.

In the history of PNG theatre, there is evidence of theatre for development practices and village theatre designed for a specific need. “The use of theatre to promote health awareness or other developmental issues is not new either in developing countries or in PNG. Drama groups have been active in rural and urban areas of PNG for many years and have had varying levels of experience in promoting health and other social or developmental messages through drama” (Takaku 2010, 4). A pilot study conducted by Andrea Baldwin to “assess the potential efficacy of participant-oriented applied theatre approaches to sexual health promotion in PNG” (Baldwin 2009, 134) revealed that applied theatre is a potentially powerful approach to enhance social and emotional wellbeing in indigenous communities” (Baldwin 2009, 135). This research builds on the current theatre for development and applied theatre practices in PNG.

Recently in PNG, applied theatre research has gained currency. It is promoted as a potentially appropriate approach to addressing community issues. For example, ‘Life Drama’ is a sexual health research project initiated by the Queensland University of Technology and delivered in PNG. Life Drama is an example of applied theatre that is site specific and delivered to community leaders and youth leaders in their respective communities through participatory workshop, theatre and drama games. Such applied theatre work would benefit communities in rural areas because of its “usefulness... which may benefit an individual, a specific community with particular needs or society more generally” (Strube et al. 2009, 203). Furthermore, it is “useful for raising awareness, pose alternative solution to problems, heal psychological wounds or barriers, challenge contemporary discourses and voice the views of the silent and marginalised” (Strube et al. 2009, 203) members of the community.

Since applied theatre is collaborative, participatory and draws on the cultural traditions, it makes sense to introduce it to the communities, as it resembles PNG’s way of life. In PNG, social life and performance, or a specific form of performance such as a drama and theatre or even play, are inseparable. Thus, it is sensible to draw on specific performance elements that have entertainment quality for social education as this approach could be useful for HIV and AIDS education. This discussion is best summarised in William Takaku’s words: “Drama is part of the tradition in PNG and therefore a culturally appropriate communication channel that can be entertaining as

well as informative and, has the potential to be much more effective in terms of reach, exposure and message retention than mass media communication channels. It is therefore, potentially, a very valuable communication channel for health information” (Takaku 2002, 4). This research hopes to build on the potential of applied theatre and blend it with PNG performance tradition and the folk opera form to create a new folk opera form of applied theatre for HIV and AIDS education in PNG. This new folk opera form of applied theatre will be collaborative, relational and involve the target community and the service providers.

This research belongs to the tradition of using drama and theatre to facilitate behaviour change communication. HIV infection is preventable, and there is international consensus that adequate community education about the need to practice safer sexual behaviours can assist in preventing transmission (NACS 2011). It could be further stated that education alone doesn’t prevent HIV transmission because there are many social and economic factors at play, but there is general international consensus that effective education does play a role in helping people protect themselves.

1.2 RESEARCHER’S BACKGROUND

I am a Papua New Guinean young woman from the Simbu Province. I developed a passion for listening to oral stories from my parents and grandparents. In the second year of my Bachelor of Art’s Degree in Literature and Performing Arts, I collected oral literatures passed down by my grandfather. After completing my undergraduate Degree I continued on to undertake a postgraduate Degree in Humanities at The University of Queensland and graduated in 2004 and secured a teaching position with the Language and Literature Department at the University of Goroka in PNG. My cultural context in this research is defined in terms of my experience as a performing artist with a literature background. I spent four years (2005-2009) teaching Performative Literature to second and third year literature students at the University of Goroka in PNG. This enabled me to advance my potential in script writing, narration, and dramatic performances and stage crafting. I explored creative approaches to teaching, reading and writing literature. I assisted the students through the process of writing poetry, short stories, and plays, and stage crafting. Between 2005 and 2008, I successfully produced four stage plays with the students and facilitated two community theatre projects. To validate my position in this

research, I briefly discuss the challenges of developing one of my performance projects, *Eddickson's Journey* (2006), with Performative Literature students.

1.2.1 PERFORMATIVE LITERATURE

In 2006, the University of Goroka offered HIV and AIDS Education as a compulsory academic unit to all first year students. The Science Faculty at the University of Goroka coordinated the unit and the teaching team consisted of volunteers across three Faculties: Humanities, Social Science and Education. The HIV and AIDS educators were specialists in sexual health, biology, personal development, curriculum development, counselling, and communication. Medical doctors from Goroka Base Hospital participated as guest lecturers. Since the topics were new, the teaching team were challenged to develop relevant materials as teaching aids.

I volunteered to teach the communication of HIV and AIDS Education because of my background in literature and performing arts, and my experience in teaching Performative Literature with the Language and Literature Department. Performative Literature, as the name suggests, was designed to study a genre of literature and perform it. In this unit, students were taught to acquire knowledge and skills on script writing, stage crafting and performance. Students selected a literary genre of interest such as poetry, short story, drama or novella and developed it using the knowledge and skills gained from scripting and stage crafting to produce a major stage play for the audience.

In 2006, I took the challenging opportunity to develop a performance on *risky behaviours* and *transmission of HIV* with the Performative Literature students. The students were tasked to research the issue of HIV and AIDS and devised a performance entitled *Eddickson's Journey*. It was a major performance project that constituted 50% of the students' assessment. The performance was presented to other students enrolled in the HIV and AIDS Education unit. A DVD was also produced as a teaching aid for HIV and AIDS Education.

Eddickson's Journey drew from Barasidaga festival, a cleansing festival in the Madang Province of PNG. During the festival, people adorned themselves and dressed their children with colourful headdresses. It was a happy time where children were presented to the Chief who performed his ritual to bless them. A fictional narrative was developed based on a cleansing festival in Manam Island in Madang province.

Eddickson is Chief Kasindu's only son, who was accepted into the University of Goroka. The community hosts a big feast and farewells Eddickson with gifts to support his university life. At the University, Eddickson has multiple girlfriends, frequents nightclubs, and ends up having multiple sexual partners. He engages in risky behaviours and unprotected sex, and contracts HIV. Eddickson gradually loses weight, becomes sick and unwell, and is sent home. When Eddickson returns to the village, his father Chief Kasindu rejects him because he has brought shame and embarrassment to his father who was preparing him to take over his throne. Chief Kasindu arranges his men to burn Eddickson alive, but mothers in the village beg Chief Kasindu for forgiveness and save Eddickson's life.

The main theme in the performance was stigma and discrimination. The play dramatised the conditions of HIV and AIDS as experienced by patients who undergo shock, fear, denial, frustration, anger and rejection. The script incorporated Papua New Guinean cultures and traditions into the narrative and was enacted to entertain, educate, communicate, inform, and deliver HIV and AIDS messages.

A process drama model was employed to develop the stage play with the students. The students used Barasidaga festival as the pretext to identify the theme, developed focus questions, and used appropriate performance forms such as improvisation, media drama, puppetry, storytelling, and poems. The play was further developed into a theatrical stage performance for assessment, which was also witnessed by the public. The process of developing the performance was documented and compiled in a data folio. The notes were further utilised to create dialogue and construct a script for the final public performance entitled *Eddickson's Journey*.

Though *Eddickson's Journey* was successful, it was difficult to work with 60 students due to limited resources, limited expertise, and students' lack of performance skills. I was the only one teaching in this area and I spent a great deal of time coaching students with extra skills in performance. I also spent a great deal of time working with students to develop the script through improvisation, play building and role-play. I struggled with the appropriate use of words to discuss HIV and AIDS, and to facilitate a creative space where students could talk openly about sex and sexuality, because this was a sensitive topic (at the university, as in most PNG societies). The spread of HIV in

the rural areas of PNG, combined with low levels of literacy there, challenged my practice to explore effective ways of addressing these issues.

1.3.1 HIV AND AIDS EDUCATION AT THE UNIVERSITY OF GOROKA

In 2005, the Ministry of Education launched the HIV/AIDS Policy for the National Education System of PNG (Kora 2008) and invited educational institutions to develop HIV and AIDS programs. The University of Goroka has been the only university in PNG to implement the HIV/AIDS Policy by introducing HIV and AIDS Education as an academic program studied by all students in their first year of study. With my experience in teaching performative research and community theatre projects, I was invited to teach the communication of HIV and AIDS from 2006-2009 at the University of Goroka. The topics were taught in modules over 12 weeks (a semester) as outlined here:

- HIV and AIDS, and Sexually Transmitted Diseases (STI's)
- HIV and AIDS Policy, Ethics & Administration
- Communication of HIV and AIDS
- Positive Living
- Social, Cultural Developmental and Spiritual Issues
- Planning and Programming to teach HIV and AIDS

(University of Goroka HIV and AIDS Education Unit (U100) 2007)

Though the HIV and AIDS education program was very successful from 2006 to 2009, it had its own challenges. The program was divided into six modules and coordinated by one overall coordinator, supported by five volunteer module coordinators who constituted the teaching team. This team was comprised of academics from the Science, Humanities, and Education Faculties, plus non-academic guest lecturers from within and outside of the university such as medical doctors, community workers, and student counsellors.

Most members of the teaching team, both academics and non-academics, noted the challenge of facilitating discussions with students on HIV and AIDS during tutorial sessions. They observed that students were reluctant to participate in discussions that

related to sexual health and HIV and AIDS. The reluctance to talk openly about sex and HIV and AIDS awareness is also a common problem in most rural communities in PNG (King and Lupiwa 2009). Sex and sexuality are taboo and never talked about in the public domain. These social norms were clearly reflected in the students' reluctance to participate in sexual health discussions.

The challenge for educators is how to facilitate sexual health discussions in learning environments and cultural communities in PNG where sex is a taboo topic. Teaching HIV and AIDS communication at the University of Goroka in PNG for the last four years (2006-2009), I was also faced with the challenge of teaching the communication of HIV and AIDS effectively without offending students, because of the sensitivity of the topic and cultural restrictions on discussing sex. As I was searching for new approaches to teaching HIV and AIDS education, I came into contact with QUT Life Drama Research Project. The Life Drama team helped me pursue my interest in conducting research on effective strategies for teaching about HIV and AIDS.

This PhD research emerged out of my participation with the Life Drama project. The Life Drama Research Project trained HIV and AIDS educators, youth and community leaders to use drama and theatre games to facilitate sexual health discussion. The Life Drama training was delivered in three selected sites in PNG from 2009 to 2011. I joined the Life Drama research in 2009 while teaching at the University of Goroka in the Eastern Highlands Province of PNG, and pursued a PhD study in 2010. Between 2010 and 2011, I participated in three workshops delivered by the QUT Life Drama research team and assisted with interviewing, and translating and transcribing interview data regarding HIV and AIDS. By participating in the Life Drama research and its workshop training I increased my awareness of HIV and AIDS in the specific research sites. I also learned how to use drama and theatre games to facilitate workshops to develop my PhD research.

My study investigates the everyday performativities and theatricalities of Papua New Guineans, to examine whether these traditions could enhance HIV and AIDS education in schools and communities. As a researcher in the performing arts, I endeavour to reflect on my practice in performing arts and continuously refine it to suit the issues and cultural context, and improve my professional practice. In this research, I

not only bring my cultural knowledge, performance background, literature knowledge and the HIV and AIDS content, but I also bring my experiences as a producer, scriptwriter, artistic director, performer and designer both at the university and in the community.

1.3 RESEARCH PROBLEM

The focus of this study is on HIV and AIDS education in PNG. HIV and AIDS is the abbreviation for Human Immunodeficiency Virus (HIV) and Acquired Immune Deficiency Syndrome (AIDS). In PNG, HIV is commonly known as a sexually transmitted disease, which continues to pose a national health threat, and AIDS silently kills many people. Globally, HIV and AIDS is categorised as the fourth leading disease that causes deaths in the world (Fauci 1999). In most developing countries, the HIV and AIDS epidemic puts an enormous strain on public health services and facilities, and affects the economic growth of these countries.

PNG has the highest prevalence of HIV in the South Pacific Region (National Department of Health 2009). It is not surprising that HIV and AIDS is the leading cause of death in Port Moresby general hospital (Cullen and Callaghan 2010). It is important to note that HIV and AIDS do not mean the same thing: HIV is the virus that is contracted mainly through heterosexual practices while AIDS is the constellation of disease symptoms which eventually kills people who have contracted HIV virus. HIV virus can spread from one person to another while AIDS is the disease that kills people who have HIV.

The continuing spread of HIV into rural communities could be catastrophic for PNG as the majority of the country's population dwell in rural areas and have limited access to education and health services. This means that people's knowledge of HIV prevention and treatment in rural areas is limited. Without proper education on safer sexual practices, HIV virus can easily spread through risky sexual behaviours and practices.

The government, through the National Aids Council Secretariat (NACS), carried out a massive national campaign on HIV and AIDS in 2002-2005, which successfully reached almost 90% of the population. However, "there is no evidence of behaviour change and HIV prevalence has continued to rise" (National AIDS Council Secretariate

January 2004-December 2005 , 20). Despite the nationwide “awareness-raising” campaign, there is no indication of people implementing preventative practices. International research also indicates that awareness and information alone cannot influence behaviour change. “The central target for HIV/AIDS prevention is behaviour change. People need to grapple directly with the issue, be the thinkers and problem solvers and testers of new solutions and behaviour themselves” (Mwansa and Bergman 2003, 29). AIDS is preventable only if people take precautions and control their sexual behaviours:

...it is clear that treatment is not the solution to the global HIV problem. Unlike microbial scourges, such as malaria and tuberculosis (among many others), for which there is very little that people can do to prevent infection, HIV infection in adults is entirely preventable by behavior modification. Researchers have shown that several approaches to prevention, when properly executed, can be effective. These approaches include education and behavior modification, the promotion and provision of condoms, the treatment of other sexually transmitted diseases, drug-abuse treatment (for example, methadone maintenance for injection drug users), access to clean needles and syringes for injection drug users, and the use of antiretroviral drugs to interrupt the transmission of the virus from mother to infant (Fauci 1999, 1048).

My research responds to Fauci’s (1999) appeal to focus on behaviour modification, and advocates for the development of relevant communication strategies that engage community participation. From my personal observation, the emphasis on HIV and AIDS awareness in PNG is largely on delivery of HIV and AIDS facts, and promotion of the global ABCD method. Such ‘awareness-raising’ lacks community engagement.

Traditional PNG problem-solving strategies are based on communal communication and understanding. Mwansa (2003) emphasises allowing people to think about problems and devise possible solutions. PNG already has a communication system that is inclusive of everyone, thus it would be useful to employ problem-solving strategies that are specific to PNG to address the issue of HIV and AIDS. Empowering local communities to take ownership of HIV and AIDS is a global concern (Mwansa and Bergman 2003; Okagbue 2002; Rattine-Flaherty and Singhal 2006; Seda 2008). My study promotes community participation, encouraging people to discuss possible solutions to addressing HIV and AIDS in their own communities. This research project investigates two primary questions.

1.4 RESEARCH QUESTIONS

The two main questions are:

- How may new folk opera forms of applied theatre be created by combining forms of indigenous performativities and theatricalities with western applied theatre techniques?
- Do new folk opera forms of applied theatre strengthen effective communication and change people's awareness and behaviours connected with HIV and AIDS in Papua New Guinea?

1.5 RESEARCH DESIGN

This research is an example of a practice-led research project that is pursued through creative practice, utilising research methods that are familiar to the researcher's creative practice. I am driven by my curiosity to understand the complexity of Papua New Guinean cultures that influence people's behaviours, particularly risky sexual behaviours. This project set out to explore social behaviours through observation, performance practice, reflection, performance presentation and focus group discussion. The research was designed around a performance outcome; so important findings were gathered from a live performance and a focused post-performance group discussion with audience members. The findings gathered are presented in a DVD format, structured around an analytical discussion, and supported by audio and text to illustrate the development of the creative work. A full video recording of a performance also appears on the DVD, and the script of the show accompanies this exegesis. Research findings are discussed in the final chapter of the exegesis.

There were four stages in the development of *Kumul*, the new folk opera form of applied theatre for HIV and AIDS education in PNG. The flow chart below illustrates sequential stages and activities undertaken to accomplish the applied theatre research project.

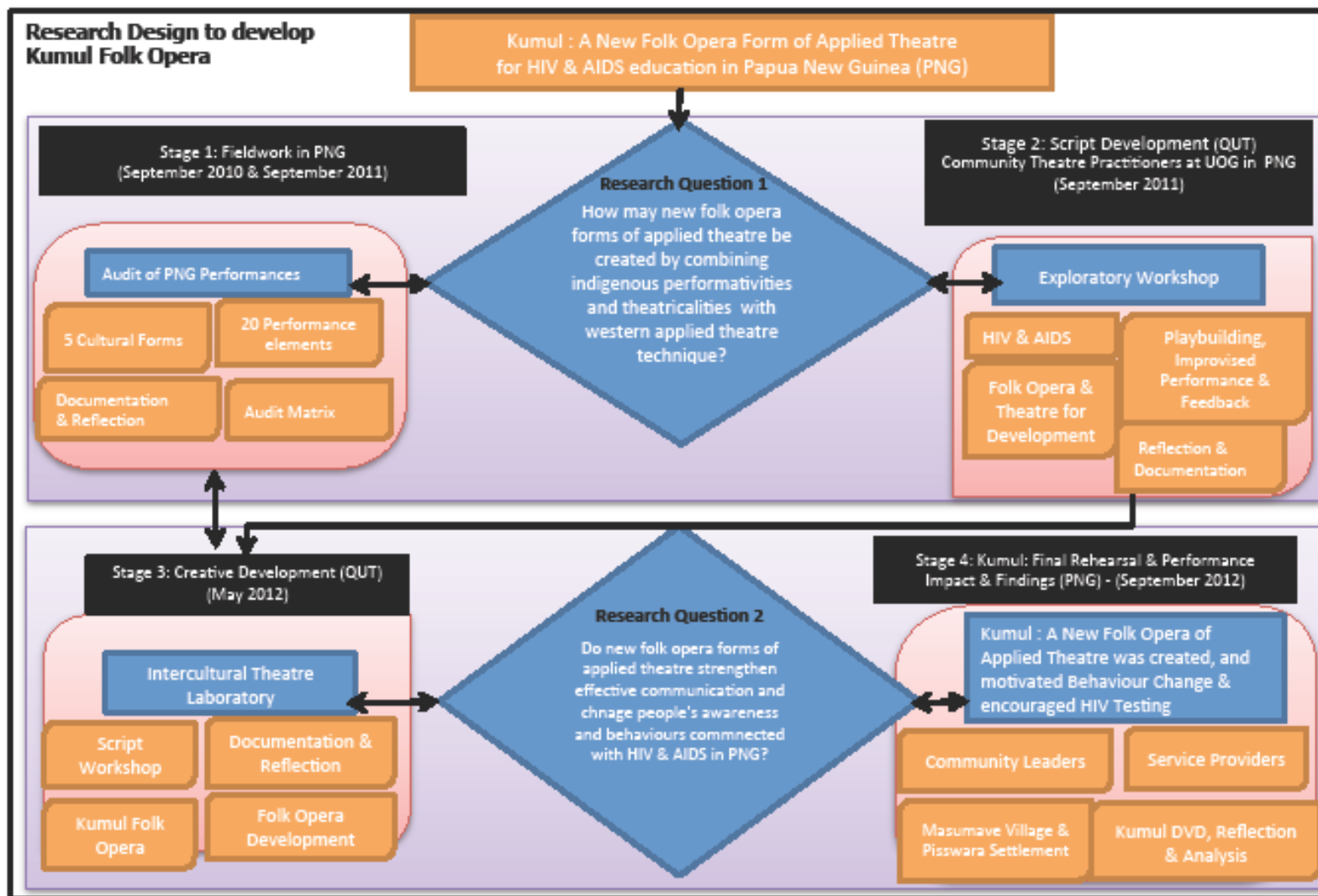


Figure 1 Research Design

1.5.1 STAGE 1: FIELDWORK IN PAPUA NEW GUINEA

Stage 1 began with the fieldwork, which involved conducting an audit of performance traditions in PNG and observing the presentation of these performance forms during the cultural shows and Independence celebrations. I started the audit in September 2010 to review the existing literature and documentation, and materials on Papua New Guinean performances preserved in archives. I began the literature search at the Michael Somare Library at the University of Papua New Guinea (UPNG), National Library, National Archive, National Museum and Art Gallery in Port Moresby. I continued on to Goroka in the Eastern Highlands Province to observe the Goroka Show on the 16th September in 2010. The second part of the fieldwork was completed in September 2011, where I documented parts of the Goroka cultural show and witnessed the performances in order to analyse elements and repurpose them to create a new performance form for HIV and AIDS education in PNG rural communities. From the audit, an audit matrix was produced as a catalogue that contained the performance elements and forms of selected performances in PNG. These forms and elements were then explored in stage 2.

1.5.2 STAGE 2: SCRIPT DEVELOPMENT

Stage 2 involved an exploratory workshop where I worked with five Papua New Guinean community theatre practitioners to explore effective strategies of communicating HIV and AIDS messages using the performance forms and cultural elements selected from the audit matrix. The exploratory workshop resulted in the identification of five cultural forms and twenty performance elements, which were incorporated into a preliminary script. A performance based on this script was presented to the students at the University of Goroka for feedback and improvement. I returned to Brisbane with the script and students' feedback, and redeveloped the script through further workshop in Stage 3.

1.5.3 STAGE 3: CREATIVE DEVELOPMENT AT QUT

In Stage 3, an intercultural theatre laboratory was initiated at QUT to further workshop the script and performance. I worked with eight students from PNG studying at the QUT and University of Queensland (UQ). Through this process, a second draft script was developed for the new folk opera form of applied theatre

called *Kumul*. A performance based on the second draft script was presented to an audience of Papua New Guineans and Australians, at QUT. The response from the audience was positive, and *Kumul* constituted a new folk opera form of applied theatre, different from the previous folk opera work of Raun Raun theatre and the various forms of community theatre familiar to Papua New Guinean audiences. In summary Stages 1, 2 and 3, addressed Research Question 1: *How may new folk opera forms of applied theatre be created by combining forms of indigenous performativities and theatricalities with western applied theatre technique?*

1.5.4 STAGE 4: KUMUL: FINAL REHEARSAL, PERFORMANCE IMPACT, FINDINGS

Stage 4 involved final rehearsal and testing *Kumul* to examine whether it could change people's awareness on HIV and AIDS education and encourage behaviour change. In September 2012, a final rehearsal was organised at the University of Goroka in PNG. I worked with eight community theatre practitioners to finalise the performance before it was trialled in two selected communities in Goroka in the Eastern Highland Province of PNG. The presentation of the performance in the community involved community leaders, service providers and the members of the community. The presentation of *Kumul* motivated forty people to volunteer for HIV testing.

A focus group interview was facilitated after the performance to assess whether people received the intended HIV and AIDS messages. The focus group was recorded using a video camera and digital still camera. The video and images have been incorporated into the DVD submitted for examination in conjunction with this exegesis.

In summary, Stage 4 successfully answered Research Question 2: *Do new folk opera form of applied theatre strengthen effective communication and change people's awareness and behaviours connected with HIV and AIDS in Papua New Guinea?*

1.6 RESEARCH OUTPUT

The outcomes of this research are documented in three items which have been submitted for examination: an exegesis (60%), and an applied theatre performance documented on DVD and accompanied by English and Tok Pisin versions of the script (40%).

1.6.1 PREPARING MULTIMEDIA PACKAGE FOR EXAMINATION

In performative research, research findings are presented through multimedia recordings of the performative outcomes of the project – in this case, the script and performance of *Kumul*, and audience reactions to it. Documentation of creative research is pivotal to support the knowledge claims from the project. I realised the significance of documentation when participating in the Life Drama research project. While participating in Life Drama, I learned some basic video skills including taking distant shots, close ups, zooming and balancing the camera. Through this exercise, I realised the importance of good documentation for data analysis and review. This experience assisted me in documenting my own research, especially the fieldwork and the exploratory workshops. In the final stage of this research, three professional camera people were engaged to video the work.

Preparing a rich media package for examination has been challenging. I encountered many technical problems through the process of downloading the raw video footage and converting it to media files for editing using Final Cut Pro X, a video editing software. I also used ‘Aperture’, a photo editing and management software to organise the script and produced a paper script journal for submission together with the DVD and the exegesis.

1.6.2 FINAL CUT PRO

In order to prepare the DVD for examination, I obtained online tutorial on Final Cut-Pro and attended one day professional coaching on video editing with Chop Chop, a Commercial Advertisement Company in Brisbane. With the training, I managed to transfer the raw video footage from the video camera to two external drives of one terabyte. Selected footage was transcoded and imported into the Final Cut Pro timeline to create a storyboard and editing the video. The final draft copy of the DVD was refined and handed to Phoebe Hart, a lecturer at Queensland University of Technology specialised in video editing to complete the final edit. The final copy of the DVD is inserted towards to end of Kumul Script Journal.

1.6.3 KUMUL SCRIPT JOURNAL

The Aperture program had book templates, from which I could easily choose a template, set it up, and then import the text and images. I carefully selected images to complement the dialogue to increase the experience of reading and visualising the

narrative. The script was written first in English and later translated to Tok Pisin, thus I presented the script in both languages; the first section of the Paper Script Journal contains the English version of the script followed by the Tok Pisin version of the script in the second section, from page 31-52. The final five pages (53-57) contain the images of the audiences at the University of Goroka with a brief note about the researcher. Figure 2 in the following page illustrates the cover page of the Kumul Paper Script Journal while figure 3 shows the introduction page of the script. Figure 4 and 5 shows an example of the dialogues in English and Tok Pisin in the script.



Figure 2: Kumul Cover Page

Introduction to Script Book: 'Kumul'

This book contains the script of a new folk opera form of applied theatre for HIV and AIDS education in Papua New Guinea. The term 'Kumul' literary means 'Bird of Paradise'; a unique species of bird found in Papua New Guinea and it embodies the four regions of the four regions of Papua New Guinea on the national flag. Kumul is embraced as a character in this script to portray HIV and AIDS epidemic in Papua New Guinea. This script is about 'Kumul', a well groomed young man who acquires the necessary teachings of the elders in the village to be a responsible young man in the future but he is not well prepared to faces the challenges of modernity. Mother Earth, a beautiful feminine character appears from time to time to guide Kumul. She is invisible to Kumul as a spirit to protect and guides him to face the challenges of the world and visible to the audience as a narrator and tells the audience of the challenges of the world. She guides the performance and highlights Kumul's decisions on risky behaviors that lead to contracting HIV and AIDS. She makes every effort to warn Kumul of HIV and AIDS by showing signs of warning, calamity and death but Kumul is ignorant and contracts HIV and AIDS in the end. Mother Earth notes Kumul's ignorance to educate the audience on HIV and AIDS transmission and prevention encouraging the audiences to seek Voluntary Testing and counseling, know their HIV and AIDS status and practice safe sex.

The audience get a glimpse of the diverse and complex sex cultures in Papua New Guinea through Kumul journey presented using relevant cultural signs, symbols and language appropriate to the audiences. This script has the potential to transport the audience from one region of Papua New Guinea to another into the past, present and future in time. The use of spirits and symbolic characters transcend the audience minds from reality into a spiritual world and back to reality giving the audience an ultimate experience of entertainment that has both social and educational effect.

This script complements the DVD, which contains the performance of this script. The DVD and the script make up the practice-led component of my PhD, which is 75% of the thesis. The script is written in Papua New Guinean Tok Pisin, a Melanesian Pidgin Creole and translated into English for the benefit of my supervisors and for the purpose of examination. Since the performance is designed for the community, it was performed in Tok Pisin to the audiences in the communities in Papua New Guinea. However, in this book, both the English and Tok Pisin copies of the script are included with pictures that illustrate the different scenes of the performances. The photographs that accompany the English script were taken during the final showing of the working progress to a group of audience at Queensland University of Technology. The audience feedback was incorporated into the performance before it was taken to Papua New Guinea for final presentation. The second set of photographs that accompany the Tok Pisin script were taken at the University of Goroka when the performance was presented to the student for critique before it was performed at the communities.

Figure 3: Introduction to Kumul Book

Scene 1: The Origin

It is a foggy misty morning. The sun rises from the East and casts its rays over the misty mountains warming the day as birds sing their morning praises. Mother Earth cleanses her land, demonstrate strength and authority over her land.

Mother Earth (chants) : O hukwoi yo o hukwoi hukwoi yo eh
O hukwoi yo o hukwoi hukwoi yo eh (x2)

Mother Earth calls her children to join her: Niugini, Momasi, Papua and Hailans. The children respond and the love chant from Milne Bay Province. The chant is usually sung during the 'Milamala Yam Festival' to signal lovers for sex. The dance movements are choreographed from the basic dance steps predominant in Buin in Morobe Province and Arawa located in the inland of Buka in the North Solomon Province of Papua New Guinea.

Children: O hukwoi yo o hukwoi hukwoi yo eh
O hukwoi yo o hukwoi hukwoi yo eh (x2)



Mother Earth Cleanses her land



The children: Niugini, Papua, Momasi & Hailans join Mother Earth with the chants 7

Figure 4: English version of Kumul Script

Scene 1b: Taim bipo bipo tru (In the Beginning)

Mama Graun (chants): Mi mama graun
Mi mama graun bilong Papua na Niuginieeeee.
Mi mama graun
Mi mama graun bilong Papua na Niuginieeeee.

Children (respond): Mi mama graun
Mi mama graun bilong Papua na Niuginieeeee.
Mi mama graun
Mi mama graun bilong Papua na Niuginieeeee.


The children chant in a low sustained voice to the floor while Mama Graun warmly acknowledges them.

Mama Graun: Ol pikinini blong mi! Mi hamamas long lukim
yupela i kam wantaim gutpela bilas blong yupela,
soim tru pasin tumbuna blong yumi (*embraces
her chest*).


All (chant): Mi Mama Graun (*dances clockwise*). Mi Mama Graun
(*dances anticlockwise bilong Papua na
Niuginieeeee*).

*The children dance off stage leaving Mama Graun behind and unpacks
her basket.*


End of Scene One



Mama Graun acknowledges audience



Mama Graun dances with her children



Mother Earth introduces her children

Figure 5: Tok Pisin version of Kumul Script

1.6.4 FILMING THE FINAL PERFORMANCE PROJECT

I relied on good documentation to show the progress and the different stages of my research. I travelled to the field with a High Definition Video Camera and a Canon Still Camera for photography. Each piece of equipment had four extra batteries, two chargers and a tripod. The night prior to the fieldwork or workshop, the batteries were all charged and the memory card cleared. The same process was repeated in the evening after the fieldwork. All the media files recorded in the field were downloaded onto the external drive and backup copies were made and stored on my personal laptop, and the memory cards were then cleared for the next day's field work.

I collected most data from the field myself while facilitating the research tasks such as conducting a workshop, conducting interviews and leading performance rehearsals. From time to time, I requested specific people to assist me whenever an opportunity presented itself. For instance, in September 2010 during the exploratory

workshop at the University of Goroka, I invited Arthur Hane Nou, a postgraduate student at the University of Goroka who was trained by Yumi Piksa, a film project on HIV and AIDS education initiated by Sydney University of Technology and University of Goroka. He assisted with filming and taking still photos for two days whenever he was free during the day.

In the final stage of the performance project, I invited four experienced cameramen namely: Karl Onguglo, Mark Ebby, Dilen Doiki and Authur Hane Nou to assist with the filming and photography. I secured some funding through the National Aids Council in PNG and provided a small token of appreciation for the cameramen to film the night performance from 7:00-9:00 pm in the evening in Masumave village. The performance at Pisswara, the urban settlement in Goroka town was during the day, and the cameramen had other activities to attend but Karl Onguglo was available to assist with the filming. Jedda Suare, the group leader of Karkar Theatre Group also offered to assist and used the second video camera to film wide shots while Karl took the close-up shots. Each person who assisted with the camera work did a superb job and there were both wide and close-up shots to choose from to create a great story that captured the detail of the creative performance work and presented a legitimate practice-led project.

1.7 PRACTICE-LED MULTIMODAL THESIS

This PhD research is situated within the performative paradigm and is an example of a “practice-led or multi modal thesis” (Stock, Phillips and Vincs 2009, 1). Such theses usually consist of a creative work accompanied by a written document “an exegesis, or perhaps a documentation of the practice or a review of the field in which the practice resides” (Mercer, Robson and Fenton 2012). My exegesis provides a theoretical framework for the creative project, and outlines the processes of creative development and reflective practice.

The creative development of *Kumul* was closely documented using digital media for filming and still camera for photography. The raw footage and photographs provided rich materials for data analysis, reflection and DVD development. The documentation provided a legitimate source of data to cross-reference the audience response in order to demonstrate the impact of the research.

The DVD is a form of feedback, which details the success of the performance project. In the *Kumul* DVD, one female respondent comments on superstitious beliefs, particularly the practice of black magic and sorcery on the sick people. She confidently challenges the community to abandon such superstitious beliefs and seek medical assistance. The sensitivity and confidence with which she advocates for behaviour change, without insulting any member of the community, demonstrates a powerful response to the *Kumul* performance and is captured in the DVD.

The live performance lasted only 40 minutes but the performance was captured using digital media and kept alive for reviewing and archiving. “In a video we can see a version of the space that the event inhabited, albeit rendered from three dimensions into two; we can see performers in relation to one another, their gestures, movement and their details (Rye 2003, 115). The limitation of a DVD is that, while the viewer still sees the performance, the freshness of interactions between performers and the audience is eliminated.

This depth and intensity of the live performance and its relationship with the audience noted in the audience’s feedback confirms their level of understanding as they interpreted the meanings embedded in the metaphor, signs and symbols. This response shows that the “findings are emergent, contingent and often interstitial, contained within both the material form of the practice and in the symbolic languages surrounding the form” (Stock, Phillips and Vincs 2009, 1). The form contains the contribution practice-led research makes to new knowledge in a form of symbolic language. This thesis makes a claim to have generated new knowledge, which is represented in the three items produced for examination: the exegesis, DVD, and the script book.

For the purpose of the examination, the multi-layered “documentation offers a rich reading and interpretation of knowledge, process and material intertwined” and “functions as durable artifact” (Stock, Phillips and Vincs 2009, 1). Documentation of practice-led research is necessary because creative works such as theatrical performances and dance are ephemeral works, which last for the duration of the performance and then disappear. For the purpose of examination, two products are submitted on DVD: an unedited footage of a performance of *Kumul* in a village setting, and an edited DVD, which demonstrates the process, and development of the

creative work. This DVD outlines the various stages of the work including the audit, workshop process, script development work, intercultural theatre exchange, performance, and audience feedback.

The item submitted is a script collection documented in a paper journal book format. Each scene is accompanied by photographic images, which enhance the meaning of the script. The script provided the blueprint for the performance, which was then documented live on video and stored in media files. The three pieces of creative work cannot exist in isolation or be examined individually because each piece of work is developed sequentially to support the development of the next product, which contributed to answering the research questions.

The first research question informed the second research question in the sense that the first question required the development of a script and the staging of a performance. This was tested to find out whether it could impact behaviour change and change people's awareness of HIV and AIDS. It is recommended that the examiner read the exegesis first, then the script, and finally view the DVD.

In conclusion, these three products capture the nuances of the research processes, methodology, reflection and findings of the study in text, visually and aurally. This integrated multimodal thesis involved people with specialised skills, which included community theatre practitioners, elders with specific indigenous knowledge, camera operators, drivers, priests, community leaders, HIV and AIDS service providers, a video editor, and Papua New Guinean students studying at the QUT and University of Queensland.

1.8 OUTLINE FOR THE PRACTICE-LED MULTI MODAL THESIS

This practice-led multimodal thesis consists of three items, which are submitted for examination. The weighting for each item is defined as follows:

- i) Exegesis – 60%
- ii) Kumul DVD and Paper Journal – 40%

1.8.1 RECOMMENDED EXAMINATION ORDER

Chapter 1 provides an overview of PNG, locates the researcher and the research within PNG, defines the research questions, and positions the research topic within existing fields of study.

Chapter 2 provides a contextual review of the existing literature on HIV and AIDS awareness and education in PNG, women and HIV and AIDS in PNG, theatre for development, applied theatre, and the HIV and AIDS response in PNG.

Chapter 3 offers a theoretical discussion of existing theories that support this research, and provides a theoretical understanding of western theatre traditions, indigenous performance traditions, and intercultural theatre exchange in the development of *Kumul*.

Chapter 4 provides the research methodology and frames this research within the area of practice-led research. The methodology and research tools selected are familiar to the researcher. This positions me as a creative practitioner in performing arts, which uses mixed research methods to explore, create, reflect on, assess and test the creative work.

Chapter 5 describes the first stage of the fieldwork, the performance audit. The audit of PNG performance involved a literature survey in libraries, archives and the National Museum to investigate existing materials on Papua New Guinean cultural performance forms. I also travelled to PNG during Independence Day cultural shows to document cultural performances and select performance elements for repurposing to create a new form of applied theatre for HIV and AIDS education. From the audit, I selected eight performances and organised these into a table. In September 2010, I invited five community theatre practitioners to participate in an exploratory workshop at the University of Goroka in PNG to explore effective strategies for communicating HIV and AIDS messages, using cultural forms drawn from the audit table. According to the worldview of the five participants, five cultural items were identified to represent their way of life: a bilum or a string bag, a bow and arrow, a necklace, sweet potato and its vines, and a traditional bamboo flute. Through a workshop using play-building techniques, based on the five selected cultural items and the eight performance forms, the group created a 15-minute improvised play on HIV and AIDS. This performance was developed and presented to the students at the University of Goroka.

Based on the literature review nine broad principles of PNG worldview were identified and these included: communal understanding, hausman or hausmeri, village life, cosmology, ancestral spirits, village life, caring, sharing and loving

(Minol 1987, 164; Narokobi 1987, 155). These nine broad principles also reflected the worldview of the five community theatre practitioners who took part in the exploratory workshop in 2010. Employing the nine principles from the literature review together with the response from the five community theatre practitioners informed the development of *Kumul* described in the following chapter.

Chapter 6 discusses the intercultural theatre exchange workshop and further script development. I returned to QUT with the draft script and the feedback from the students. I used an intercultural theatre laboratory to further develop the script. Eight Papua New Guinean students studying at QUT were invited to participate in the script workshop and provided cultural advice. The scripted performance was presented at QUT to international participants and Papua New Guineans living abroad to see if they could understand the folk opera forms and receive the HIV and AIDS messages clearly. The audience feedback answered the first Research Question: *How may new folk opera forms of applied theatre be created by combining forms of indigenous performativity with western applied theatre techniques?*

The revised version of *Kumul* was taken back to PNG to be trialled in two selected communities: an urban settlement and a rural village in Goroka in the Eastern Highlands Province.

At this point, it is recommended that the examiners read the script.

Chapter 7 contains the findings of the research project and provides answers to the second Research Question: *Do new folk opera forms of applied theatre strengthen effective communication and change people's awareness and behaviour connected with HIV and AIDS in Papua New Guinea?*

At this stage the examiner may wish to view Part One of the DVD by clicking the title '*Kumul Video: Play*'. It is 21 minutes and 30 seconds long. It illustrates the process involved in creating a new folk opera form of applied theatre for HIV and AIDS education. It captures the audiences' feedback, the impact of the research and the findings. In order to gain an overview of the entire performance, the examiner may return to the beginning of the same DVD and click on Part Two entitled '*Entire Performance: Subtitle*'. Part Two of the DVD is 39 minutes long, showing the full performance without interruption from the beginning to the end, with subtitles for translation.

1.9 ETHICAL CLEARANCE

This study obtained the ethical clearance for low risk human research at the QUT. Since this study is related to HIV and AIDS and Health Education in Goroka in the Eastern Highland Province of PNG. I also obtained ethical clearance from the Provincial AIDS Coordination Office in Goroka in the Eastern Highlands Province, and the National AIDS Council, the government institution that coordinates HIV and AIDS programs in PNG. The participants in this research took part voluntarily, however each participant signed a consent form to confirm his or her participation after receiving the information about the nature of the research and its objectives. For the purpose of data collection and translation, the participants also signed a consent form to acknowledge that their image would be captured on a video recorder and still camera during the workshop.

In conclusion, Chapter One provides an overview of the research; locates the researcher and introduces the issue of HIV and AIDS and highlights the complexity of addressing it. Performance as practice and creative enquiry is employed as an optional methodology to investigate the issues of HIV and AIDS and motivate behaviour change, as well as further increase education on HIV and AIDS in PNG. The challenges discussed in addressing HIV and AIDS issues indicate that HIV and AIDS is not only a health issue but it also a social, economic, political and developmental problem which is further discussed in Chapter Two. A detailed discussion on ethical consideration in each stage of the research can be found in pages 247-252.

CHAPTER 2: CONTEXTUAL REVIEW

2.1 INTRODUCTION

This contextual review provides an overview of the crucial social and cultural issues that facilitate the spread and transmission of HIV and AIDS in Papua New Guinea (PNG). It also highlights the efforts made to address the HIV and AIDS epidemic. The HIV and AIDS epidemic is a global health problem that is threatening millions of innocent human lives and crippling the economic growth of many countries, especially developing countries and regions such as Africa and the South Pacific Region. PNG is an island nation with a population of almost 7 million with the highest HIV and AIDS prevalence in the South Pacific Region (National Department of Health 2009). HIV and AIDS were first detected in 1987 with only 6 HIV cases, which has since escalated to 28, 294 HIV cases in 2009 (UNGASS 2010). Further prediction indicates that by year 2015, the HIV and AIDS cases will reach almost 1 million (Cullen 2006a). If this prediction materialises, it will impact the country's economy, growth and development, as many healthy family members will invest their time and resources in supporting the sick member of the family. This would mean that both the sick person and the carer would not actively participate in contributing to the country's economy.

Before advancing any further with HIV and AIDS discussion, it is necessary to gain an overview on HIV and AIDS as a health issue. King and Lupiwa (2009) indicate in their literature review that there is some misunderstanding about HIV and AIDS, as many people in PNG do not know the difference between them. What is HIV and what is AIDS? HIV is the virus, whereas AIDS is "a collection of signs, symptoms and diseases including TB, diarrhoea and pneumonia that kill people with weak immune systems. AIDS is not a virus - it is the illness that the HIV virus causes" (*HIV and AIDS and Reproductive Health Course- Course Reader* 2006, 55). There are four main modes of HIV transmission: mainly through exchange of bodily fluids such as semen, vaginal fluid, breast milk and blood transfusion or exchange (but the probability of the latter is minimal). There are also other minor modes of transmission such as sharing razor blades or drug-injecting equipment, body piercing or coming in contact with a fresh open cut of an infected person after an accident.

The main mode of HIV transmission in PNG is through heterosexual sex (UNGASS 2010). Another group of people that exchange sex are homosexuals but they have their own networks and know each other. They do not express their affection publicly in fear of discrimination from the public harassment by the male population. I acknowledge that HIV virus could also spread through homosexual activity such as anal sex. Such risky sexual practice among same sex partners could also contribute to the spread and transmission of HIV and AIDS but it is not as predominant as heterosexual activity. The focus of my research is on heterosexual sex as this is the main mode of HIV transmission in PNG.

This study approaches HIV and AIDS as sexually transmitted disease and tries to understand the risky behaviours that facilitate the transmission and spread of HIV virus. It relates to the spread and transmission of HIV virus which occurs when an infected person has unprotected sex with an opposite sex partner without wearing a condom. The HIV virus can easily be passed on to an innocent partner during sexual intercourse through the exchange of bodily fluids such as vaginal fluid and semen.

The issue of HIV and AIDS in PNG is complex because it is facilitated by a “host of social, economical, cultural, and political factors” (Jenkins 2006, 9) which is further exacerbated by diverse cultural practices, linguistic multiplicity and low level of literacy that challenges the communication and education on HIV and AIDS prevention. The following discussion provides an overview of traditional PNG and the crucial cultural, economic, social and political factors that accelerate the HIV and AIDS epidemic in PNG.

2.1.1 TRADITIONAL PAPUA NEW GUINEA

PNG is mainly a rural country with a long history on subsistent agricultural farming that dates back to 6000 years when the first agricultural activities were discovered in the Kuk area in the Western Highlands Province of PNG (Golson and Hughes 1980; Golson 1991; Thompson 1986). The early settlers on the island of Papua and New Guinea were believed to have migrated from South East Asia about 50,000 years ago when the sea level was lower and the land mass between Australia and New Guinea were connected forming a land bridge (Scripps Institution of Oceanography and East Carolina Australia 2013). These first settlers were hunters and gatherers and gradually developed small-scale farming techniques to cultivate

the land and produce sufficient food crops to sustain their families throughout the year. They cultivated staple food crops such as yams, sago, banana and sweet potato and collected “water, firewood, fish, hunted animals and vegetables” (Thompson 1996, 234) from nature. They relied on both the land and nature for survival. PNG is still an agricultural society today with 85% of the country’s population residing in rural areas (Skeldon 1980, 267).

Prior to the “colonial period which began in 1884, the social and political system was based on autonomous villages” (Thompson 1996, 234), which meant that each village functioned as an institution with its own power structure, law and order, and community activities which were administered by the chief and executed by the elders in each clan. A clan is a group of families that have the same descendent or ancestor and a number of clans make up a tribe. A tribe consists of people that share the same culture, beliefs, norms and values.

A tribe consists of many clans in the village. In traditional villages, families were organised in a tribe and followed instruction from the Chief and the Elders. For example, the Chief approved massive community activities such as a ceremonial feast and singsing (festivity of singing and dancing). The Chief fixed the “Event time” (Schechner 1988, 8) and informed the clan elders to deliver the message to the members of the village and the families. Lifestyle was simple, people cultivated their land and produced enough food crops to feed families and shared surplus produce with neighbours and older members in the community. In the village, people gathered together during ceremonial feasts, marriages, funerals and rite of passage events to sing, dance, mourn, chant, lament, share and support each other through the exchange of food crops and material items. Life in the past was based on maintaining good relationships with each other and the neighbouring tribes. Men protected their land, wives and children, and older members of the community. This traditional lifestyle was based on communal understanding, respect, care and love for one another. This culture is still practiced in some rural areas in PNG.

Some societies in PNG are patrilineal and men have authority over the customary land. The land rights are transferred from fathers to their sons and they are taught to protect their land and their wives. The teachings of manhood are acquired in the hausman or man’s house. The Hausman or man’s house is an informal

institution that prepares boys to be men. When young boys reach puberty, they enter the hausman to undergo the rite of passage. Elderly men offered counselling on masculinity, sex, reproduction, hunting, gardening, house construction and tribal warfare. In traditional PNG, boys and men who successfully completed the rite of passage in the hausman (man's house) were recognised as authentic men capable of marriage and having their own family.

The land ownership, masculinity, and male initiation or rite of passage framed the world of men. "Construction of masculinity is socialised, sustained and perpetuated in this patriarchal system that permeates the whole society forming an almost complete male hegemony" (Sai 2007, 18). The male hegemony positioned the male's gender as a prominent figure, which was passed on from fathers to sons. In modern PNG, some males bring male masculinity into their marriage, formal workplace, public places and display their masculinity for recognition (Sai 2007'). Some specific examples of male masculinity that facilitate HIV and AIDS are discussed later in this chapter.

On the other hand, the role of women in the past was associated with child rearing, gardening, cooking and supporting men, especially husbands to maintain their status (Morley 1994, 27). Daughters assisted their mothers with house chores, gardening and babysitting. When the daughters grew older, they pursued a relationship and engaged in marriage, however daughters were often advised by their mothers to marry a man who owned land and had gardens and a house. If a young bachelor in the neighbouring village liked a young woman he requested a relationship through kinsmen or women who relayed the message to the young woman. If she liked him, a relationship developed which followed with a formal marriage ceremony. The groom's relatives prepared a bride price in exchange for the bride.

Traditionally, in PNG, the content of the 'bride price' included domesticated animals such as pigs and cassowaries, food crops, and valuable items like kina shells, and bird of paradise feathers. Sometimes food such as cooking utensils, spades, sewing machines and cloths were introduced, depending on what the groom could afford. The bride leaves her family and settles with her husband on his land. In the past, the bride price practice was an official traditional ceremony to recognise the

groom and the bride as husband and wife. This ceremony fostered new relationships between families and tribes of the bride and the groom.

2.1.2 MODERN PAPUA NEW GUINEA

PNG gained its national independence on the 16th September 1975 from Australia (Thompson 1996). PNG has an unicameral national parliament known as the House of Assembly that has 109 seats occupied by “109 members elected from 89 ‘open’ electorates ... and 20 ‘regional’ electorates that represent the twenty-two provinces in Papua New Guinea” (Reilly 1999, 227). The geography of PNG is rugged, mountainous and covered with thick forest and scattered islands in the coastal areas that are isolated from the lowlands and mountains. It is very challenging to set up infrastructure and connect communities together through communication networks and road links due to the complex geographical landscapes.

The government of PNG has invested many resources to develop urban centres that are accessible and have potential to increase business and economic activities and these centres include Lae, Rabaul and Port Moresby, the capital city (Skeldon 1980, 267). This development encouraged a massive shift from traditional subsistent farming to cash economy. People moved away from the traditional cultural practices to a modern lifestyle embracing education, technology and fashion. The traditional cultural exchange such as trading, barter systems and ceremonial festivities were replaced by a cash economy and people migrated in urban centres, industrial areas and plantations for formal employment and labour paid jobs. However, the change in cultural practices has also created some challenges, especially for women.

The migration movement occurred largely among the male population as they had the power to move freely compared to women, especially the Highlands men who utilised the road network and migrated to coastal regions such as Lae and Madang to find employment in the industrial areas. The mobility of men enabled economic empowerment and men enjoyed the freedom, exposure, travel, socialising and modern life. However, women stayed at home and raised children while the husbands enjoyed modernity and neglected their wives and children. Sometimes men did not send money or messages to their wives in the villages and the women struggled to find other means of supporting their growing children. Lack of respect

and responsibility from fathers and husbands is a major problem contributing to the sex trade, especially among single mothers and divorcees.

Literature reveals that women with low economic status engage in the sex trade to support their children and their needs (Bruce et al. 2011; Hammar 1998; Jenkins and Alpers 1996; Jenkins 2006; Morof et al. 2004; Passey et al. 1998; Wardlow 2004, 2007). The term sex worker refers to someone, either male or female who trades sex for money or some form of material items. According to research on female sex workers (FSW) in Port Moresby the “majority of the FSWs were divorced, poorly educated, exclusively sold sex for a living, and had engaged in sex for more than 3 years” (Bruce et al. 2011, 55). Some single mothers or divorcees have no choice as the demands of modern life and urban settlement force them to sell sex in order to earn an income to raise their children. The sex trade is increasingly widespread in urban centres and the sex workers are the most vulnerable population. There is a high possibility of this group spreading HIV and AIDS.

On the other hand, wealthy working class men and businessmen with money have acquired a modern culture of displaying their masculinity and status by exchanging material items for sex. “For the employed, being able to afford alcohol is a status symbol” (Sai 2007, 64). Sometimes males hang out with their male colleagues and engage in unprotected sex after excessive alcohol drinking. “Lots of working men do this - they pressure each other to drink and have sex with prostitutes” Wardlow’s (2007, 1009). This reflects the reality of male hegemony and masculinity in having multiple sexual partners outside of marriage and still returning to their legitimate wives. This risky behaviour also places married women in a vulnerable state for contracting HIV virus.

2.1.3 CULTURE AND HIV AND AIDS

There are a range of aspects of Papua New Guinean society that are influencing the rapid spread of HIV and AIDS, including education and employment status. In a lot of rural communities, many girls lack education and become full-time mothers and housewives who rely on their husbands to provide for them. Employed educated girls and women earn a basic level of salary, but many of them do not often make it to the top executive positions either in the private or public sectors in PNG due to marital obligation, as Winnie Kiap, the Secretary to the National Executive Council

of PNG Government comments in an interview. “A working husband will require his wife to put him and children above her own self development. Man is the common denominator in the failure of women to hold high office” (Paine 2007, 1). This reveals the challenge professional women face in trying to maintain multiple roles as educated professional women, mothers and wives after official duties (Zubrinich and Haley 2009).

Bridewealth, also known ‘bride price’ is widely practiced in PNG and appears to be impacting the prevalence of HIV and AIDS. “Bridewealth payments are intimately associated with issues of fecundity which extend beyond the fundamentally important reproductive capacities of a woman, encompassing her ability to use the land allotted to her by her affine to produce pigs and vegetables in addition to cash-crops such as coffee” (Stewart and Strathern 1998, 138). In a patrilineal society, the groom exchanges cultural items and food items as a token of appreciation to the bride’s relatives and families in order for them to release her to join her husband.

The concept of bridewealth according to PNG involves exchange of cultural items, foods crops and even money to formalise a marriage between the bride and the groom. The groom and his relatives prepare the requested wealth demanded by the bride’s family and relatives. In the past the bridewealth was crucial in fostering new relationships between two tribes. This network was an important practice that enabled the formation of allies with one or more tribes for protection against tribal enemies and warfare.

In contemporary PNG, some men use bridewealth exchange against the women to control their freedom of speech and movement. When men pay bride price, they claim to have the right over the women.

The concept of bride price has major consequences for how women are viewed in marriage. In some PNG communities, bride price legitimises a husband’s control over his wife. With increasing modernity and an emphasis on cash, bride price can promote the idea that the wife is simply viewed as property of the husband (Baines 2012, 22).

Daughters are sometimes viewed as a commercial item or product for trading and once men successfully negotiate the purchase of these girls and women through bridewealth exchange, they abuse them. The modern concept of bridewealth practice places the bride in a situation where she is vulnerable to male masculinity, domestic

violence and HIV and AIDS. Through the bride wealth culture, husbands claim authority of their wives and restrict their freedom of speech and movement. When women challenge their husbands, they often receive a beating, which often results in abuse such as domestic violence and gender-based violence. Baines (2012, 21) highlights four types of abuse that women experience in gender-based violence: physical violence, emotional violence, economical violence and sexual violence. Physical violence includes “hitting, use of weapon, or being targeted through tribal violence” (Baines, 2012, 21). Physical violence is frequently witnessed in households between husband and wife. If the wife does not display certain womanly characteristics, according to her husband’s definition such as maintaining household chores, she receives a beating.

Women also undergo emotional abuse when their husbands restrict their movements and freedom of speech. They do not articulate or express their thoughts and emotions concerning finance if the husband is the breadwinner. Furthermore, if women suspect their husbands of having extra martial affairs, they do not have the courage and education to question them in fear of their husbands’ withdrawing financial support, and may result in domestic violence. This contributes to the emotional trauma and economic abuse experienced by women in such households.

Economic abuse refers to “restricting access to financial and material resources” (Baines 2012, 22). Many women in rural PNG lack the economic empowerment to manage their sexuality. A study on female sex workers in Port Moresby also revealed that “economic deprivation limited the ability to resist unsafe sex and increased the ability to make unhealthy choices when the fear of losing a paying client and the economic benefit was imminent” (Bruce et al. 2011, 58). Here unattached female sex workers do not have control over their sexuality because they cannot afford to lose their paid clients. This is not different from married women who cannot negotiate safe sex in fear of their husbands beating them or withdrawing their financial support for the family. This economic situation leaves women vulnerable to HIV and AIDS. Women are often beaten up when they refuse sex with their husbands. This sometimes results in sexual violence in households.

Sexual violence “refers to forced sexual activities” (UNIFEM 2010, UNFPA 2011 cited in Baines 2012, 21). Sexual violence occurs every day with married

women in their homes as affirmed by a woman who counselled domestic violence women indicates; “regardless of what men may say in public about the causes of violence, the main one from her experience was women refusing their husbands sex. She went so far as to say that there wasn’t a night that went by when such violence, often including marital rape did not occur” (Eves 2010, 57). Women experience domestic violence but do not speak about it as they could receive more beating for exposing their husbands’ brutality. Women suffer such violence and continue to comply with their husbands’ sexual desires, which makes them vulnerable to HIV and AIDS.

Furthermore, “the payment of bride-price is used to justify the husband’s authority over his wife, entitling him to her labour, her sexual services, and her full obedience” (Eves 2010, 58). Women are relegated to second class and are not allowed to make important decisions on their sexuality from the minute a husband pays bridewealth for a bride (bride price). He also pays for her sexuality and the reproductive system. A man who has multiple sexual partners outside of marriage is most likely to infect his legitimate wife with sexually transmitted disease and HIV and AIDS. The husband might even pay for sex outside of marriage. On the other hand if the wife refuses sex she might lose the financial support from her husband and experience sexual violence. Hence, the existing cultural tradition of bridewealth appears to be exacerbating the HIV and AIDS epidemic.

2.1.4 CONCLUSION

The threat of HIV and AIDS is amplified by cultural, socio - economic and political conditions and demands to be addressed through a holistic approach for effective response. Papua New Guineans are cultural people and their behaviours are influenced by their cultural beliefs, morals, values and their connection to the village life and the land. For example, cultural factors such as bridewealth exchange and male masculinity suppresses women from expressing their emotions freely, especially to negotiate sex. It is important to not only address these cultural issues but to also take into account other problems that exacerbate HIV and AIDS such as domestic violence (Baines 2012; Eves 2010; Lepani 2008; Morley 1994). This discussion indicates that it is necessary to understand PNG culture and lifestyle in order to devise a culturally relevant approach to HIV and AIDS communication that would motivate behaviour change and prevent the transmission of HIV virus.

In the last decade researchers and donor agencies alike have shown great interest in addressing the issue of HIV and AIDS in PNG such as outlined in King and Lupiwa's (2009) literature review. King and Lupiwa reviewed 62 articles published between 2007 and 2008 and identified the following related themes: "culture, Christianity, gender inequality, stigma, discrimination, misconceptions of HIV, under-estimation of HIV risk, and low acceptance and use of condoms" (2009, 40). King and Lupiwa made the following recommendations to address the HIV and AIDS threat:

- Stronger engagement with the church as the primary partner in all aspects of strategic planning and implementation,
- Guidance from tradition and culture,
- More options for women,
- Targeted interventions for married couples,
- Creation of new national strategy for HIV messages and awareness,
- Community driven responses to HIV and AIDS,
- Strategies for condom use,
- Positive engagement with People Living with HIV (PLHIV), and support towards public sector strengthening the public sector engagement with People with HIV and AIDS (PLHIV).

King and Lupiwa's (2009) recommendations offer a good starting point for this research and I utilised their literature review to guide the scope of my study, especially with HIV and AIDS research in PNG. The recommendations listed above drawn from King and Lupiwa (2009) has been very useful in guiding my understanding of the extent of HIV and AIDS issues in PNG. In the following section, I discuss King and Lupiwa's (2009) literature review on the current response to HIV and AIDS in PNG.

2.2 RESPONSE TO HIV AND AIDS EPIDEMIC IN PAPUA NEW GUINEA

The government of PNG has positively invested in addressing HIV and AIDS issue in the country. The national government established an office and a secretariat recognised as the National AIDS Council (NAC) and the National AIDS Council

Secretariat (NACS) through an act of Parliament in 1997. This institution is responsible for coordinating all programs and activities relating to HIV and AIDS in the country. In 2009, a Research Unit was established within the National AIDS Council to provide funding and assistance for research activities relating to HIV and AIDS in PNG. I was fortunate to secure some funding with the National Aids Council to support the logistics of the final stage of my research project in PNG.

The current debates on HIV and AIDS awareness and education relate to the effectiveness of Information, Education and Communications (IEC) on HIV and AIDS to people, especially in rural areas. This debate is clearly articulated by Alison Dundon's (2009) article *Sexuality, morality and lifestyle: The ABC of HIV prevention strategies in rural Papua New Guinea*; which provides a detailed discussion of the government's national campaign on HIV and AIDS from 2001 - 2004. The article discusses the five stages of the HIV and AIDS campaign beginning with HIV and AIDS prevention, protective sex using condoms, faithfulness, condom promotion and, stigma and discrimination. Dundon (2009, 174) points out that the IEC materials were developed for both urban and rural PNG but, they only benefited the urban populations who have access to the media and newspapers daily. The awareness did not reach the rural areas due to the complex structure of the society characterised by the geographical landscape, lack of infrastructure and finance to deliver the IEC materials, and lack of media coverage in rural areas. There are also other factors to consider when producing IEC materials for rural communities due to their low level of education, diverse cultural practice and beliefs, languages, and illiteracy.

Dundon's (2009) study informs us that when developing IEC materials for rural populations it is important to consider the information content, logistics and relevance to the people and their culture. For example, the Gogodala people in rural Western Province of PNG "had a limited and largely speculative level of understanding of HIV/AIDS, its transmission routes, prevention techniques and / or technologies and treatment options" by the end of 2004 (Dundon 2009, 173-176). People in certain rural areas of PNG, such as the Gogodala people, have limited knowledge of the modes for transmission of HIV and AIDS. In Gogodala, it seems that people relied on others to pick up new information, especially from rumour and from those who returned from the districts and towns. Dundon (2009) also notes there are poor health services in Gogodala and states that there is a lack of initiative

by service providers to increase awareness of HIV and AIDS in the communities of the village situated away from the main station or districts, as in the case of Balimo Health Clinic in the Western Province of PNG.

Another important point that Dundon's (2009) study reveals is the lack of appropriate content for HIV and AIDS education suitable and relevant for the target audiences. The author argues that the HIV and AIDS poster have no relevance to their rural people as these feature famous sporting personnel and prominent Papua New Guineans. Dundon (2009) continues to argue that these posters have nothing to do with the village people and HIV and AIDS. The rural people Dundon (2009) interviewed displayed similar sentiment as they expressed disappointment that the posters were misleading and confusing (Dundon 2009, 172). Dundon's (2009) observation signifies the importance of designing, developing and producing IEC materials that engage the interest of the rural population.

To conclude, Dundon's (2009) study of Gogodala people of the Western Province indicates that producing cultural relevant HIV and AIDS content for rural population is a challenge. Although Dundon's (2009) study on Gogodala is just one example of a rural village in PNG that is not only isolated from the main provincial headquarters but is virtually inaccessible to government services, it is not a unique example as there are many more similar situations like Gogodala in PNG. Producing appropriate information, education and communication (IEC) materials on HIV and AIDS for the rural population is a good response to improving HIV and AIDS education. Also, delivering clear messages on HIV and AIDS that are culturally relevant and take the rural people's level of education, illiteracy, accessibility and religious beliefs into consideration will enable people to make more informed decisions.

Churches play a significant role in some rural communities in PNG and "provide roughly 50% of PNG's education and health services" (Gibbs 2000, 173; Luker 2004,5). Working closely with church groups and existing organisations such as youth and women's groups that have significant influence in the communities would be a good avenue for raising HIV and AIDS awareness. "The bulk of PNG's population depends heavily on churches for information and communication" (Luker 2004, 6). As a result, people's views are sometimes influenced by their religious

believes. Richard Eves' (2012, 62) discusses his observation of two societies in PNG namely; the Ibia village on the mainland of the Southern Highlands Province and the Lelet Plateau of New Ireland Province. Eves (2012) notes that the followers of the Pentecostal churches in the Ibia and the Lelet view life through their religious perspectives. These "born-again churches lay great emphasis on behavioural prohibitions that apply to every facet of life... some churches oppose playing sports whereas some do not – when it comes to sexuality there is uniformity. Sexual relationships outside the bonds of marriage, ... are considered immoral and condemned" (Eves 2012, 64). People with religious faith tend to surround themselves with people that practice the same religion and support one another. Therefore, religion plays an important role when it comes to making important decisions such as choosing a partner for life as discussed earlier, whereby some young people prefer Christian partners over non-Christian partners.

Since a religious network is already established in most rural communities it would be easier to access it rather than seek to establish other channels of communication to reach this audience. The HIV and AIDS service providers and educators could empower the church priest and elders to incorporate HIV and AIDS messages into the religious teachings and sermons delivered to church members. For example, in one of my interviews (2012) with Fr Lucas Apa, a Roman Catholic Priest, I learned that Catholic Churches offer teaching on moral dignity and human respect. When I asked if HIV and AIDS messages could be incorporated into his Sunday sermons to his congregation, Lucas Apa, a catholic Priest responded that "it is also the responsibility of the church and my responsibility to address the HIV and AIDS issues in the community" (2012). Working closely with churches, church elders and Fr. Apa, as well as other Catholic Priests, would increase awareness of behaviour change, moral conduct and respect. These positive behaviours will motivate behaviour change and promote safe sexual practices.

Socio-economic challenge in developing countries is a contributing factor to the spread and transmission of HIV (Lurie, Hintzent and Lowe 1995). Economic empowerment is probably the main reason for the accelerated spread and transmission of HIV and AIDS. Research findings (Bruce et al. 2011) indicate that although sex workers exchange sex for living their needs according to circumstance. Some sex workers are single mothers and have to raise growing children. Women in

this category engage in the sex industry to provide food, shelter and school fees for their growing children. The other main category of sex workers are unemployed young women who struggle to live in the cities or urban centres due to high cost of living standards and provide sex to older men in exchange for materials items such as money to maintain their living standards. Given the significance of poverty as a prime reason driving sex workers to continue prostitution, this situation could be addressed by introducing programs such as microfinance schemes to equip sex workers with life skills training to be self-sufficient.

2.3 CREATION OF NEW STRATEGIES FOR HIV AND AIDS MESSAGES AND AWARENESS

The creation and development of new strategies for HIV and AIDS messages and awareness will consider the issues raised in the earlier discussions which includes cultural response to HIV, socio-economical response, political response and religious response to HIV prevention. In order to create a new strategy that is relevant to Papua New Guinea, it is essential to consider indigenous Papua New Guinean communication techniques. Papua New Guinea is very a diverse nation known for its rich performance traditions and theatrical festivities manifested in everyday aspects of people's lives. Young members of the community acquire cultural knowledge by participating in cultural events such as performances and ceremonial festivities. They even accompany their parents and elders to the gardens and forest to cultivate the land and hunt for wild animals such as boars, especially in the Highlands Regions of PNG. In the coastal regions, young men accompany their parents to the gardens for gardening and to the sea for fishing. These young people learn specific gardening and fishing skills. This way of life is still practiced in most rural villages in some parts of PNG, however this is gradually changing with the influence of education and the cash economy.

Many parents believe that education is the key to success and send their children to schools. Unfortunately, the education system in PNG is such that the high achievers continue their education to university and secure a job while the majority return to the village. Some young people rebel against their parents when they drop out of school in their primary or high school education. However, parents who

discipline their children and encourage them to cultivate the land help their children to prosper in the communities.

In the past, young men entered the hausman (men's house) and young men stayed with their mothers and other elderly women in the hausmeri (women's house). In each of these institutions men were taught about the secret world of the man and women were also taught about the secret world of woman. The hausman and hausmeri were informal institutions where young men and women acquired the knowledge and secrets of life respectively. When children grew older they had to go through the rites of passage from puberty to adulthood in order to receive the necessary teachings relating to relationships, courtship, sex, marriage and adulthood. Sex was the most powerful thing in most societies in PNG and there were very strict punishments associated with sexuality and adultery.

For example, in New Ireland, sex outside of marriage meant severe punishments and the culprit could inflict tribal fights and warfare (Eves 2012, 64). Each culture in PNG had cultural laws regulating people's sexual behaviour. According to cultural law, adultery was the highest crime one could commit in the village. This crime demands the highest compensation, which could involve pigs and money. If the culprit fails to show up with the compensation demand, the victim tribe will mobilise all its networks and challenge the enemy tribe, especially in the Highlands of PNG. The tribal fight will stop when they kill a member of the enemy tribe. The Highland's societies in PNG are very notorious and known for resorting to tribal fights as an alternative method to resolve conflicts. However, this does not happen with the coastal people but they practice black magic to inflict pain on them for an indefinite period of time and kill people secretly. These actions are part of the everyday aspect of PNG lifestyle to date.

Returning to the concept of the hausman and hausmeri, these informal institutions offered lessons on sex and sexuality, in addition to life skills, which formed the basis for human growth and relationship development, as outlined in detail earlier. The point, I am emphasising is the significance of utilising existing cultural practices in PNG that deal with the issues of sex and sexuality. The concept of hausman and hausmeri, the informal education system that informed young people

to follow the acceptable behaviours and manage their sexual conduct is an optional potential strategy to addressing HIV and AIDS in PNG.

In the rural communities, people take pride in maintaining their cultural roots and practice this daily. Thus, identifying existing traditional systems that relate to sex, marriage, reproduction and sexuality and draw lessons from it and fusing these lessons with factual HIV and AIDS messages would result in the development of an appropriate communication strategy that would be useful to facilitate effective sexual health education in rural PNG.

Furthermore, PNG is a performative society and everyday aspect of people's lives involves decision-making and maintaining communal relationships based on culturally acceptable behaviour. This culturally acceptable behaviour is a unique model specific to PNG but most HIV and AIDS awareness programs do not draw from it to facilitate behaviour change communication. However, theatre and drama is widely employed by non-government organisations to increase awareness of HIV and AIDS and has been recommended as a successful tool (King and Lupiwa 2009). I am interested in using theatre as a methodology to explore effective strategies for delivering HIV and AIDS messages in order to motivate behaviour change and promote safer sexual practice.

There is an increasing body of literature on the use of theatre for development and applied theatre for HIV and AIDS communication as an effective methods to facilitate interactive conversation and experiential learning on specific development or community issues such as HIV and AIDS all round the world (Ahmed 2004; Baldwin 2009a; Fauci 1999; Gaskell and Taylor 2004; Gumucio 2001; Kavanagh 1990; King and Lupiwa 2009; Kuster 2007; Levy 2006; Lihamba 2007; McPherson 2008b; Mwansa and Bergman 2003; Mwansa 2003; Nogueira 2002; Okagbue 2002; Rattine-Flaherty and Singhal 2006). The successful outcome of theatre for development and applied theatre practices on specific issues such HIV and AIDS are informed by a combination of communication strategies, learning pedagogies, social theory, behavioural change models and psychology. In order to devise a new strategy to deliver HIV and AIDS messages and increase awareness on behaviour change communication, I am interested in understanding the principles of theatre for development and effective communication strategies which I briefly discuss below.

The theatre for development and applied theatre practices could be used as tools to explicate social and health issues informed by selected strategies, theories, pedagogies and models that are complemented with the cultural knowledge that gives the participant a deeper learning and experience of the issues. For example, to address behaviour change for HIV and AIDS prevention would employ communication strategies, behaviour models, emotions and psychology, social theory and cultural knowledge. Theatre for development combines research and entertainment that is informed by Paulo Freire's (Freire) learning pedagogy driven by the principles of social change or transformation, education and empowerment (Mwansa and Bergman 2003). It further facilitates participatory workshop, intervenes, educates and creates change. Since, the focus of the issues on HIV and AIDS is specific to PNG, theatre for development practice would be complemented with communication strategies and cultural knowledge to encourage experiential and participatory learning that is culturally appropriate in PNG.

Based on my understanding of the information, education and communication (IEC) materials; theatre and drama activities for HIV and AIDS education in PNG do not follow a communication strategy to either deliver the IEC materials or facilitate drama and theatre awareness. From my personal observation, drama and theatre practices in PNG focus more on entertainment rather than education and employ real life situations with humour which encourages laughter and applause, and the performers fail to facilitate an effective post-performance to reinforce the messages delivered. My research aims to create a new approach to HIV and AIDS education through the use of theatre for development and applied theatre, which would encourage HIV and AIDS service providers and community leaders to follow appropriate cultural and communication protocols.

In his article, entitled *'Empowering the Oppressed Through Participatory Theatre'*, Arvind Singhal (Singhal) cites the following communication strategy model from Gumicio Dragon (2001) and offers it as an effective model for participatory communication. Singhal (2004) cites Dragon's (2001) communication strategy:

- i) Horizontal Lateral Communication Between Participants
- ii) Process of Dialogue and Democratic Participation
- iii) Long Term Process of Sustainable Change

- iv) Collective Empowerment and Decision-making
- v) With the Community's Involvement
- vi) Specific in Content, Language and Culture
- vii) People's Needs are the Focus
- viii) Owned by the Community
- ix) Consciousness-raising

(Singhal 2004, 142)

The above participatory communication strategies resonates with Paulo Freire's dialogic (1978) pedagogy that focuses on interactive dialogue and reflection and raises their critical consciousness and enhanced decision making (Rattine-Flaherty and Singhal 2006, 142). This participatory communication strategy could be useful for HIV and AIDS communication with the aim of promoting safer sexual practices. The current HIV and AIDS programs in PNG focus more on delivering the ABCD preventative method through IEC materials, drama, theatre and television and radio which concentrates less on facilitating dialogues with individuals and groups of people. The participatory communication methods promote dialogue and encourage participants to express their views openly, facilitating sustainability and empowerment. Participatory communication strategies engage community discussion by focusing on issues that affect them through appropriate language and cultural norms to raise consciousness and hopefully change.

The relevance of this communication strategy to my research on HIV and AIDS education in PNG is its emphasis on community engagement and participation. It is an effective communication strategy to adopt when designing HIV and AIDS programs for rural communities because it takes into account discrepancies such as: lack of community engagement in drama and theatre activities, inconsistency with cultural relevance and lack of behaviour change. Dragon's (2001) communication strategy presented by (Singhal 2004, 142) is a useful model because it promotes inclusive communication between the communicator and the audiences. This method of communication would empower audiences to think and take ownership of the community issue. Inclusive communication strategy translates very well with the communal relationship, kinship and tribal lineage that exist in many rural communities in PNG, thus facilitating HIV and AIDS communication using communication strategies that are familiar to the people. For example, communal decisions include everyone's participation and would encourage community

mobilisation and decision-making as opposed to some foreign communication method that is unfamiliar to the community.

As a Papua New Guinean, I capitalise on my indigenous knowledge and utilise cultural practices such as *hausman* and *hausmeri* and very specific cultural beliefs relating to sex and reproduction. The Gogodala people of the Western Province reveal how the Gogodala people of Balimo were guided by a cultural belief known as '*babala*': a term used to refer to someone falling sick (Dundon 2009). Contextualising HIV and AIDS messages and relating it to the rural people's level of education and cultural belief will build on their tacit knowledge to process new knowledge. The Gogodala people believed that:

Babala were established by sentient beings under the ground referred to as *aeiyadaena luma* (people underground). *Aeiyadaena luma* had intimate knowledge of *ugu* and its uses, controlling the activities of humans or other beings. Through their use of *ugu*, a force in the environment with an ability or 'capacity to do' that was an intangible and often invisible presence, underground people had the capacity to 'see' or to 'know' things that are not obvious to others: they could tell when a woman was pregnant, when a person had sex the night before planting or harvesting yams or other garden foods, or committed adultery. These beings controlled access to places, animals and vegetation and, by following the prescriptions laid down by underground people, Gogodala ancestors and their contemporary descendants were able to settle and establish village long houses (Dundon 2009, 179-180).

The force of *ugu* had the ultimate power to punish people if they broke the law or *babala*. One of the great laws was sex in places that *ugu* prohibited, especially in the forest, gardens, or rivers. The *ugu* spirits knew what was going on in the community. For instance, if someone had sex the night before attending to a new garden or hunting, the *ugu* knew it. "Sexuality is an important way in which people come 'to know' and understand their potential impact on others and is as central to *babala* as it is to Christian belief and practice: underground people and *ugu* beings can smell sex on the skins of humans and this has the potential to cause great offence" (Dundon 2009, 179). To avoid further punishment or calamity from the *ugu* or the underground spirits, people acted in a positive and harmonious manner towards the ecology so as never to offend *ugu*.

Even today, people believe that sex leaves a powerful scent on the skin that can "cause yam spirits to flee the yam during planting or harvesting, or to drive wild pigs to charge hunters, or snakes to bite people walking through the bush" (Dundon 2009,

181). Sexuality to the Gogodala people is to follow rules or babala and is an act that is practiced safely with consideration of nature and the people around them. The Gogodala's 'babala' concept prohibits risky sexual behaviours and acts as a motivating factor, which reminds people to display safe behaviours towards their sexual practices.

Furthermore, sex is a taboo topic in some societies in PNG; many people are often reluctant to attend community workshops that employ correct language that name the genitals of males and females such as penis or vagina (King and Lupiwa 2009, 15). This western direct approach to communication is treated as offensive and names of male and female genitals are swearing words that offend people so they walk away. In the communities "a mixed group of young males and females would also restrict open communication and dialogue. Rather, same sex and same generational peer groups were reported as being socially acceptable groups for discussions on sexual and reproductive health" (King and Lupiwa 2009, 17). The complexity of cultural taboo and gender differences in most PNG communities makes it difficult to openly facilitate HIV and AIDS discussions. Thus, the facilitators need to acquire appropriate cultural knowledge to facilitate HIV and AIDS education that will invite people and motivate their interest to listen and participate in conversation.

Furthermore, the rich performative tradition is witnessed everyday in people's lives, for example when a family receives a visitor, they yell or call out joyfully to receive their guest and offer them sugarcane if in the Highlands and betel nut if in the coastal areas. On the other hand, if someone dies, the entire community will attend the funeral with appropriate behaviours. In some cultural areas in PNG, mourners show their sorrow by rubbing mud and chanting and lamenting the dirge in their own dialect. Though, these cultural practices have significant meaning to the people, they also have performative elements and theatrical aspects to them which can be harnessed as performance and theatrical conventions to facilitate HIV and AIDS education, which research intends to implement.

CONCLUSION

PNG has diverse cultural practices that offer unique and diverse performance traditions and theatrical events for entertainment, pleasure, moral and spiritual

lessons upon which this research project will draw. This project will also blend these indigenous phenomena with western performance traditions, including applied theatre and theatre for development, to create a new form of applied theatre for behaviour change and HIV and AIDS education. This approach would address the PNG National Aids Council's call for action in the document entitled 'The National Research Agenda for HIV and AIDS 2008-2013' which highlights the importance in understanding the driving factors that contribute to the spread and transmission of HIV and AIDS (National AIDS Council of Papua New Guinea 2011). The creation of a new communication strategy for HIV and AIDS developed by this research aims to "actively engage communities in collectively exploring group mores, cultural values and social expectations" (Baldwin 2009b, 133). This research will incorporate PNG cultures, practices, beliefs and values in order to develop a performance that is linguistically and culturally relevant to the people (audiences) in rural PNG.

CHAPTER 3: THEORETICAL FRAMEWORK

This study draws from the field of western performance tradition, indigenous performance tradition and theatre for development to frame the study. The western performance tradition includes discussion relating to performance theory, performance study, performativity and theatricality. The indigenous Papua New Guinea (PNG) Performance tradition focuses on the indigenous performance tradition and everyday performativity and theatrical festivity. Theatre for Development draws from the intercultural theatre activities such as applied performance, applied theatre and theatre for development practices.

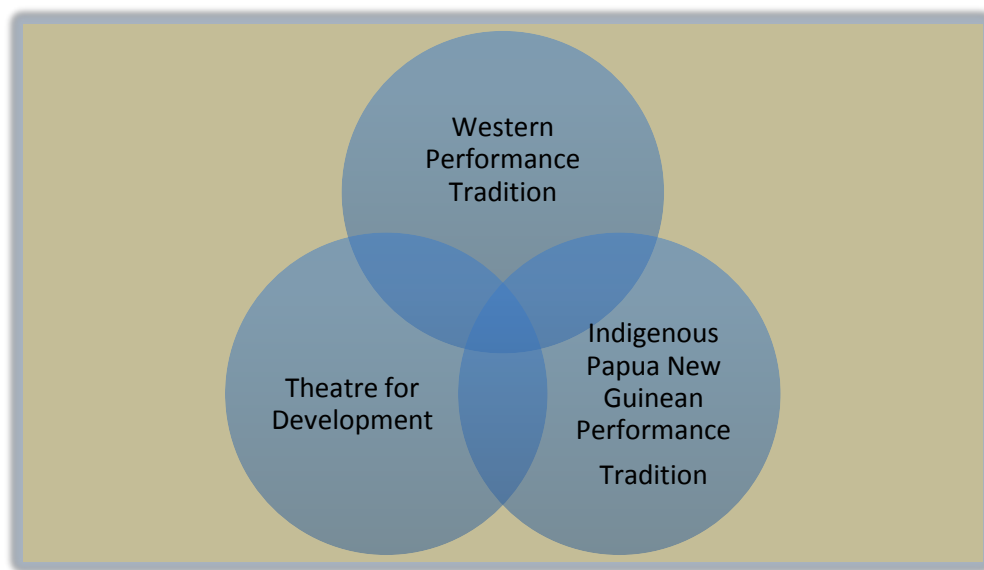


Figure 6: Theoretical Framework

3.1 WESTERN PERFORMANCE TRADITIONS

From the outset, performance study as a discipline is a broad area of which it is difficult to canvas the parameters and define what constitutes it. Richard Schechner is one of the pioneers in performance scholarship and established the performance study discipline. Schechner's major interest in performance studies is particularly comparative performance including experimental theatre. He travelled extensively in South East Asia to study the Asian performance theories and practices in order to frame the performance theory that is serviceable for both western and non-western performance tradition.

In his performance theory Schechner (2002, 1) posits performance as “action” and a discipline of study that takes action seriously. He indicates that performance is

framed in various contexts and explored as disciplines of study that relates to creativity, humanity, as well as cultural and scholarly endeavours. He further discusses that in scholarly exercise; ‘action’ is pivotal to determining behaviours, artistic expressions and motivation that construct meanings shared with another person. Action is essential in performance study and can be explored in four distinct disciplines:

- i) Behaviour as an object of study
 - ii) Artistic Practice
 - iii) Participant Observation and,
 - iv) Social Practice and Advocacy
- (Schechner 2002, 1-2)

Each of these disciplines of study is interrelated with “action” (Schechner, 2002, 1) as valuable activity that informs the performance study. People’s behaviour and their relationship to one another in the society is a great subject of study in order to understand people’s lifestyle and society. Art and creativity is the oldest form of communication inherent in most societies and it is expressed in a form of painting, music, dance and performance. This creative and artistic process embodies specific skills, knowledge and practice, which could be harnessed for education and advocacy. My research project is interdisciplinary and entwines specific cultural behaviour as a subject for study, artistic practice, participant observation and advocacy. In order to generate knowledge and practice that will be meaningful to address HIV and AIDS for education and advocacy, it is necessary to understand the ontology of performance as practice and knowledge that is worth studying.

Performance as a discipline of study is best informed by Schechner’s (1988) interconnected performance model of four concentric circles. These circles are laid one after the other beginning with performance occupying the outer layer, followed by theatre, script and drama occupies the inner layer of the circle as highlighted in Figure 7.

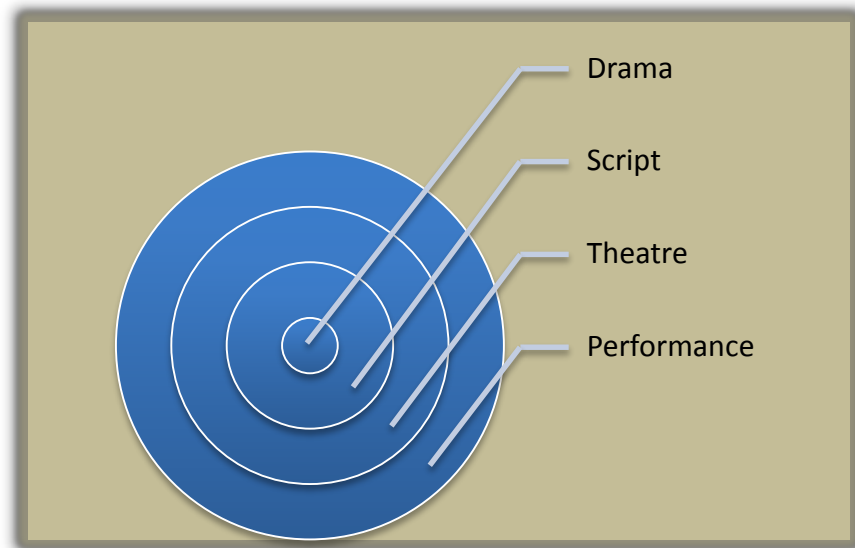


Figure 7: Richard Schechner's Performance Model (1988, 71)

3.1.1 PERFORMANCE

Performance is the “broadest” disk in which a “whole constellation of events, most of them passing unnoticed, take place in/among both performers and audience from the time the first spectator enters the field of the performance” (Schechner 1988,70). Performance is inclusive of theatre, script, and drama in conventional context. It also encompasses performance that is part of social life outside of the conventional theatre such as rituals, ceremonies and initiations. In *Companion Encyclopaedia of Anthropology* Schechner (1994, 614) writes extensively about certain performative and theatrical elements as social life:

Dancing, singing, wearing masks and costumes; impersonating other people, animals, gods, and demons (and being possessed by these other); acting out narratives; rehearsing or in other ways preparing actions; and making ready places where people can gather to perform and witness performances, are all integral to being human. Theatre and ritual are as night and day, chicken and egg – neither has priority over other.

Performance is the overarching term referring to an activity that is coordinated for a specific purpose within a given time and space. However, in the western performance tradition, the theatre, script and drama follow the conventional rules. For example, a performance is staged in a theatre building where there is a stage for performance and auditorium with seats where the audiences pay to view the performance. The stage is transformed into a fictional space for the actors to appear. In the western theatre real people take on a fictional role to deliver the dramatic performance by following the script. A fictional world is created with fictional

characters that are illuminated with; costumes, makeup, lighting and sounds effects to entertain, amuse, excite, provoke, amaze, transform and transport the audience from reality into a fictional world. These elements create believable characters and world within the given period of time or space. This experience offers the audience a fictional experience and brings them to reality at the end of the performance. These qualities of performance are essential to incorporate into the thoughts and emotions of the audience in order to engage them and influence them to reflect on their behaviours.

3.1.2 THEATRE

The second disk is “*theatre*” which is the “the event enacted by a specific group of performers; and what the performers actually do during production. The theatre is concrete and immediate. Usually, the theatre is the manifestation or representation of the drama and / or script” (Schechner 1988, 70). Theatre in a western context refers to the auditorium where the stage is. It is where the actors perform for the audience for entertainment. Schechner outlines the “function of theatre identified by Aristotle and Horace – entertainment, celebration, enhancement of social life, solidarity, education (including political education), and healing” (1994, 613). In the theatre, the audience are not only entertained but they also engage in the conversation and debates delivered by the performers.

If a performance in the theatre is about criticising the government of the day, the audience passively participate in the debate as they witness the performance. In the non-western countries, theatre is part of everyday life especially in PNG, where theatre and everyday life are inseparable. For instance, young boys may undergo an initiation or a ritual as part of the village life where young men are prepared for the next stage in life. Some cultural activities are enacted in sacred without the presence of the audience while some cultural events are opened to the public.

3.1.3 SCRIPT

The third disk “*script*” contains “codes of events” that must be transmitted from one person to another (Schechner 1988, 70). When a script is used in a conventional space such as a western theatre, it involves texts. A playwright or a scriptwriter writes the dialogues and produces a script. Texts with specific stage directions are incorporated and given to the actors to present.

On the other hand, script in a non-conventional theatre does not involve a written text as Schechner clarifies; “I say “scripts,” which mean something that pre-exist any given enactment, which is a blue print for the enactment, and which persist from enactment to enactment” (Schechner 1973, 7). In most oral societies, verbal utterance generates enactment in social life recognised by “doing through saying” (Hall and Pollock 2005, 2). The elders educated their children with words through storytelling, performance, songs and dance. These stories define one’s identity and connect people to their land and place. For example, the origin stories in PNG have a supernatural character that is viewed as a creator or god that is part of the cosmic world and the natural world. Identifying common themes and motifs in legends and oral literature will enable people to appreciate their stories and cultures and create a safe space for them to share their stories.

3.1.4 DRAMA

“*Drama*: the smallest, the most intense (heated up) circle” can be isolated and transported from one place to another in time and presented independently (Schechner 1988, 70). A drama usually has a beginning, middle and end, which follow the dramatic narrative. An important element of a drama is tension. A drama without tension is not a drama, thus a series of complications have to be created to advance progression of the drama to reach a resolution where conflicts are resolved.

Theatre, Script and Drama are viewed as performances and each form has qualities to create real and fictional situations that can facilitate a different level of experience in the audiences. A performance as fiction differs from real life because it is not serious and involves imagination. Richard Schechner’s (1988) performance model is a template that will inform the development of a fictional narrative that incorporates everyday aspects of people’s lives to deliver HIV and AIDS messages. The narrative will be scripted, rehearsed and staged to the audience in the community. However, in order for the script to engage the audience and effect social education and behaviour change, it is essential to understand performance theory. A performance has elements that can entertain, amuse, transport, and transcend the minds of those in the audience through time, now, future and past into a different place and then bring them back to reality.

This transformative experience can create social education and allow the audience to see the things from a different perspective. These qualities of performance are best discussed in Richard Schechner's Performance Theory (1988). The specific qualities that will inform the development of a new performance for HIV and AIDS education are highlighted in Schechner's Performance Theory (1988).

3.2 PERFORMANCE THEORY

Schechner's (1988) Performance Theory offers a diverse perspective on the understanding of performance as a discipline, action and behaviour. Schechner (2002) discusses performance as a practice, as behaviour, as an art and as a theory and further discusses that performance is a "continuum of human action ranging from ritual, plays, sports, popular entertainments, the performing arts (theatre, dance, music), and everyday life performances to the enactment of social, professional, gender, race, and class roles, and on to the healing (from shamanism to surgery), the media, and the internet" (Schechner 2002, 2). Performance theory is fluid and broadly accommodates activities that generate actions, evoke participation and involve interaction and participation. Schechner's performance theory is inclusive of western theatre in a conventional sense and non-western performance tradition which are outside of the conventional setting such rituals, festivals and ceremonies which are part of everyday social life.

Schechner (1988) illustrates performance theory using a fan and a web; the fan has two ends, which starts with play and ends with ritual. Schechner discusses the play as the simplest form of performance and uses the analogy of the fan to explain that the play stretches but the performance becomes controlled as the ritual. "Rituals are performative: they are acts done; and performances are ritualised: they are codified, repeatable action" (Schechner 1994, 613). Rituals are controlled action, which are strictly followed to effect change. For instance, in the Simbu Province of PNG, the 'hausman' systems are informal institutions where young enter to receive the teaching of adulthood. These institutions have very strict rules and guidelines that the young people must follow in order to be recognised as adults. Therefore rituals, initiation, counselling and rite of passage in the hausman are a controlled and restricted type of performance.

The web shows the complex interaction between the different performance forms, all interconnected before, during and after the performance. The structure of the performance and its influence has impact on both the participants and the guests because performance has qualities that can evoke real and unreal situations playfully and seriously as discussed in Schechner's *Introduction to Performance Studies*, “performance may be defined as ritualised behaviour conditioned / permeated by play” (2002, 89). Ritual has seriousness to it, the hammerhead of authority... restored behaviour is playful; it has the quality of not being entirely “real” or “serious” (1988, 89). Performance also has the potential to evoke situations of reality and live “as if” it is real (Schechner 2002, 89). In a theatrical performance, a fictional event may become real and it could evoke a situation which projects it “as if” and therefore become equivalent to real as ‘is’ real (Schechner 1988, xviii). The performance is carefully coordinated by manipulating time and space, which transport the audience from one place to another in time.

Theatrical techniques center on these incompletable transformations: how people turn into other people, gods, animals, demons, trees, beings, whatever – either temporarily as in a play or permanently as in some rituals; or how beings of one order inhabit beings of one another as in trance...or how the sick can be healed. All these systems of performative transformations also include incomplete, unbalanced transformations of time and space: doing a specific “there and then” in this particular “here and now” in such a way that all four dimensions are kept in play (Schechner 1988, xviii).

Here, the concept of a play is very useful to experiment with various levels of transformation from god to spirit to human and vice-versa, as it is not bounded with some rituals. Playfulness offers free exploration of sensitive issues to derive solution such as how to heal illness. Furthermore, fictional situations can be created through the use of rituals and dreams to facilitate social education and reflection.

3.2.1 QUALITIES OF PERFORMANCE

“Ritual is one of the main activities’ of theatre and others are plays, games, sports, dance and music” (Schechner 1988, 7) and each of these share three important qualities: a special ordering of time, a special value attached to objects, and non-productivity in terms of goods and rules.

Schechner discusses time as an important quality of performance, which determines the length, and duration of the performance. “In the performance activities, however, time is adaptive to the event, and is therefore susceptible to

numerous variations and creative distortion (Schechner 1988, 8). “According to Schechner (1998, 8), there are three major variation of time, which include: Event time, Set time and Symbolic time. Some performances takes place within a given time or have time attached to it. This means that a certain amount of time is allocated to a given performance and it has to be completed within that time (Schechner 1998,8). For example, a scripted performance maybe 50 minutes long, thus it will be performed for 50 minutes. The time is fixed to the event.

The second quality shared by play, games, sports, theatre and ritual is a special value attached to objects. Objects used in everyday life have a different value compared to objects utilised in an event or performance. For example, a rugby ball is less important outside a rugby match but when it is used in a football match it plays a very important role.

The final quality reflected in the performance is non-productivity, which distinguishes a performance from ordinary life (Schechner 1988, 8). Schechner’s (1988) draws on Huizinga and Caillois’ notes purporting that play is a free activity that is “not serious” (Huizinga 1955:13 cited in Schechner 1988, 11). This indicates that non-productivity is associated with plays outside of an ordinary life and does not demand anything serious and creates no wealth or goods.

Rules are designed “not only to tell the players how to play but to defend the activity against encroachment from the outside” (Schechner 1988, 13). Rules are created because these activities exist outside of everyday activities. As Schechner continues, “A special world is created where people can make rules, rearrange time, assign value to things, and work for pleasure...the world of these performance activities is the pleasure principle institutionalized” (1988, 13). The qualities of performance such as time, use of objects and the order of events as governed by rules will determine a specific kind of performance that is pleasurable to the audience in order to effect social education.

3.2.2 PERFORMANCE SPACE

Performance space is where events or performances take place for viewers to see. In conventional theatre, there is a stage for actors to perform on and the auditorium for the audience to sit in and view the performance staged. In non-conventional theatre such as ceremonial event, space is negotiated and prepared for

the specific event. The audiences attend the performance for numerous reasons: for fun, for leisure, or even to support the performers and performance. A performance space “fosters celebratory and ceremonial feelings” (Schechner 1988, 14). Schechner cites Goffman (1959) to highlight the point that where there is a performance “there is an expressive rejuvenation and reaffirmation of the moral values of the community in those spaces where reality is being performed” which Schechner calls “social solidarity...” (1988, 14). Such performance space is historical and holds memories of the community treaty and negotiations. Furthermore, important cultural objects are stored, for example, in the Kumai culture of the Simbu Province of PNG, the wealth of each family is displayed especially the number of pigs slaughtered during the pig killing ceremony. The number of pigs slaughtered is represented by a string of pigs’ tusks hung on a tree branch at the ceremonial ground that belongs to the community.

Richard Schechner draws up a performance chart and plots the relationship among plays, games, sports, theatre, and rituals, and indicates that the plays (performances) have more characteristics than any other performance types, and therefore “play is obviously an ontogenic source of other activities: what children do, adults organise” (Schechner 1988, 15). This means both children and adults can play at different levels and every adult has once been a child and engaged in some form of playful activity. Thus, they are capable of designing plays that are meaningful and amusing to societies using similar childhood experiences. Schechner (1988) divides the five activities of performance, which include: play, ritual, and games, sports, and theatre. The focus of my discussion will be on the earlier two - play and ritual - because this study focuses on creating a new form of applied theatre for HIV and AIDS education that utilises both the indigenous performance conventions and western performance techniques.

In Schechner’s (1988) performance theory, play is discussed as a form of entertainment which could be utilised in this research to set up the new form of applied theatre for HIV and AIDS education. Play has elements of entertainment and could deliver social message on HIV and AIDS. Schechner’s (1988) notion of ritual has the performative elements, which could transform, transcend and transport the audiences beyond their cultures in time and space. These performative elements of the rituals as performances can facilitate education and social change. The HIV and AIDS messages will be synthesised into a HIV and AIDS narrative which will be

delivered through the use of plays, ritual and Papua New Guinean performance conventions to deliver social education.

3.2.3 PLAY

Play and ritual are on opposite ends of the continuum with opposing characteristics. Play encompasses flexibility and freedom where participants have the liberty to formulate rules on how to play games, whilst ritual on the other end of the continuum is restricted and controlled and performed by selected individuals known as elders and teachers. Play embodies imagination, creativity and facilitates pleasurable outcomes. Play also has characteristics of pretence, entertainment, creativity, and pleasure that portray an event as real to demonstrate a point, which could create a social effect. “Play is free activity where one makes their own rules. In Freudian terms, play expresses the pleasure principle, the private fantasy world” (Schechner 1988, 15). Play involves individual or group pretence explored through the process of art, creativity and imagination, improvisation, pleasure and fun experimentation, thus where new experiences and ideas are trialled in a playful manner. It also involves imitating, impersonating, mimicking and representation of behaviours. Children often imitate adults, especially their older siblings or parents to experiment with life and acquire new knowledge through playful acts. In a similar manner plays can be created or devised based on selected issues such as social developmental issues or HIV and AIDS to achieve specific outcomes such as behaviour change. Participants can take on the role of ‘as if’ and enact issues affecting their communities and share with other participants, reflecting on these issues and find solutions for them.

3.2.4 RITUAL

Ritual is an inherent form of performance practiced in most societies to maintain unity and harmony with the environment, nature, gods, spirits and cosmology.

Ritual is strictly programmed, expressing the individual’s submission to force ‘larger’ or at least ‘other’ than oneself. Ritual epitomizes the reality principle, the agreement to obey the rules that are given. Games, sports, and theatre (dance, music) mediate between the extremes. It is in these activities that people express their social behaviour (Schechner 1988, 15).

Rituals are strictly guided, controlled and enacted at specific times and locations. The performance sites are sacred locations from which ordinary people are

forbidden. "Ritualized behaviours extend across the entire range of human actions, but performance is a particular heated arena of ritual, and theatre, script, and drama are heated and compacted areas of performance" (Schechner 1988, 99).

Ritual just like play is the heart of performance. Ritual operates on strict rules and is associated with rites of passage. Ritual connects people with spirits and gods, transcends into the liminal space, transports participants through time and space, and transform their thoughts and can create social effects and provide social education. Rituals transform participants and facilitate a change of identity, such as a young man undergoing a marriage ceremony and becoming a husband. His identity is from a bachelor into a husband.

If the performance involves rituals and initiations, the location is kept secret and non-participants are prohibited. The sacred site has rules and regulations that the participants must follow. The participants undergo initiation to fulfil their status and adulthood. On the final day of the initiation, the participants assemble for graduation officiated by elders who offer words of advice and encouragement through speeches. The celebration continues with singsing performed by the participants and relatives present gifts and food to the graduands. This is just one example of an initiation that involves preparing young men as they reach maturity.

So the creation of the new form of performance for applied theatre will employ both Schechner's performance model and performance theory. The performance model will inform the structure of the new performance and incorporate elements of performance such as theatre, script, drama and play will be utilised to develop HIV and AIDS narrative. Furthermore, certain performative elements of everyday aspects of people's lives will be drawn to deliver HIV and AIDS messages, thus performative and performativity will be discussed in relations to Papua New Guinean cultural life.

3.3 PERFORMATIVE

The terms 'performative' and 'performativity' have the same headword 'perform', a verb that means to enact or execute an activity such as to perform a play. The English philosopher J. L. Austin first coined the term performative in the 1950's to frame his notion of 'performative utterance', a certain type of speech act that performs itself and has certain effect in the world (Austin 1975). Monica Prendergast

(2013, 61) writes; “*performative* is an adjective that describes someone or something as being constituted in, through, and by performance – that is, actively, presentationally, in embodied and often fictive ways”. The term performative is defined here as something that performs itself fictionally or representation.

The term performative also denotes a group utterance where by a group of people may deliver an utterance that has an effect on a person that transforms his life. For example, in a birthday party, family members and friends of the birthday person may sing a happy birthday song to mark the transition of the birthday person’s age to the next age. As the happy birthday song is uttered, the change of age comes into effect. The birthday experience is like a performance, it follows a structure with the arrival of the guests, food preparation, cake presentation with candles, singing of the birthday song, then the cake cutting and sharing with everyone. There is more drinking, eating and presentation of birthday gifts and the celebration continues. There is so much fun, laughter, excitement at these events and people socialise with each other. The birthday party is a performative act because it is like a performance, involving the elements of a performance such as singing, dancing, laughter, excitement, amusement, pleasure, entertainment and socialisation which are enacted as well as spoken and expressed through gestures.

Claudia W. Ruitenberg refers to performative “as a particular kind of speech: the kind that does not report or describe an action, but rather commits the action” (2007, 262). Performative utterances change role-play in human communication and performance

words do something in the world, something that is not just a matter of generating consequences, like persuading or amusing or alarming an audience...They are ‘performed’ like other actions, or take place, like other worldly events, and thus make a difference in the world; it could be said that they produce a different world (Loxley 2006, 2).

In other words, performative words have the effect of transaction without actually performing that transaction. When someone utters I swear, I promise, I bet and I apologise, this speaker does not actually perform these actions but the utterances perform a certain act that creates an effect. Claudia W. Ruitenberg (2007, 262) summarises; “Austin introduced the term “performative” to refer to a particular kind of speech: the kind that does not report or describe an action, but rather commits the action.” Therefore “in uttering certain sentences people perform acts. Promises,

bets, curses, contracts, and judgments do not describe or represent actions: they are actions” (Schechner 2002, 123-124).

With this regard, everyday aspect of life is performance that has performative elements, thus many scholars note that real life and performance are inseparable (Ruitenberg 2007; Loxley 2006). For example, James Loxley draws from Erving Goffman’s book *The Presentation of Self* and writes that in normal daily life people unconsciously display an acceptable behaviour if demanded by their social position in the society. For example, “in order to be a policeman, perhaps, or a bus conductor, it is necessary to put on a recognizable distinctive costume or uniform to carry oneself in a certain way, even to speak in an appropriate tone and use the ‘right’ vocabulary” (Loxley 2006, 5). Such utterances play an important role in constructing new meanings in the world and numerous examples of such communication takes place in everyday conversation. The performative utterance is also reinforced with body language and the speaker’s tone and voice. Many oral societies such as PNG are a performative society where oral narrative is the main mode of communication having the creative force to transform and transcend the participants.

The performative utterance has multiple layers as Ruitenberg (2007) notes; Austin’s discovery of performatives do not necessarily employ the personal pronoun ‘I’ to explicitly perform the action itself but the performative utterance is “disguised” as in the example of a hot plate. “This plate is very hot,” this implies the explicit performative of warning indirectly as “I warn you that this plate is very hot” (Ruitenberg 2007, 262). In this situation, the waiter is very polite and very concerned not to upset the clients. This situation could have multiple interpretations in different social context or cultures; firstly, the waiter may have been polite, maybe the waiter wanted to gain the guest’s attention, or maybe the guest was rude. An utterance may also vary from culture to culture and one “social context” to another. An example of this is the “hands up” signal (Ruitenberg 2007, 262). This signal is used in the context of the policeman and a dance teacher to emphasises terror or warning and focus.

The outcome of the performative utterance is a display of one’s intension, demonstrated to clarify the intention and strengthen effective communication. According to Anna Aloisia Moser’s (2010) PhD dissertation on *Performativity*

Intentionality, the interpretation of knowledge is generated through performative utterance formed through the process of ‘Performativity Intentionality’. Moser questions how “we can gain a specific understanding of the role of use as the performativity of thought and language” (2010, 142). The author responds: “Intentionality first and foremost comes about in the event of the performance which is why I call it Performativity Intentionality” (Moser 2010, 143). The author further claims “intentional shows itself in the execution, which means, performativity ... In this sense, the intentional must be seen as a function or as an effect of the performative” (Moser 2010, 143). Here the author means that one’s intention is manifested through some sort of a performative act and that could be through gestures, such as in the display of certain emotions reacting to some fact or some form of information. This performance act defines the intention therefore the function of the intention is the effect of performative. This notion of performativity intentionality is useful to analyse social behaviour that determines people’s behaviours. The repetition of people’s behaviours is their performativity and is “something that must perform itself through itself...In order to say what I mean, I need to perform an act, however it is the act only that will bring about meaning (Moser 2010, 143). I note from this discussion that in order to share the deepest intention, it needs to be uttered and performed in the right social and cultural context that is reflective, meaningful and recognisable in order to effect change. In order to understand people’s social roles and their relationship with other members of the community it is important to develop a new form of applied theatre for people. They must be able to recognise the everyday performativity and PNG lifestyle.

3.3.1 PERFORMATIVITY

The performance study has been an interesting topic for study and debate for many scholars in the discipline of anthropology and performing arts, including the use of the term performance. For the purpose of this research, the terms performance and performativity will be interchangeably used as performativity, likewise the terms theatre and theatricality.

The term performativity came into “prominence as Jacques Derrida, Judith Butler, and many other literary theorists have reworked John L. Austin’s theories of performative” (Reinelt 2002, 203). Austin’s performance theory is realised when an utterance is enacted. For example, when someone utters a sentence such as ‘I swear’

or ‘I take you as my wife’, this utterance is a performative act which implies “to do it” (Reinelt 2002, 203), thus the utterance “performs itself and in the course of that performing becomes the thing done” (Haseman 2006, 6) which is performativity. Performativity actually performs what it utters and so it becomes a theatrical act.

The term performativity is often considered an ambiguous term that is difficult to define because performance “is everywhere – in daily behaviour, in professions, on the internet and media, in the arts, and in languages” (Schechner 2002, 123). Gattenhof also notes that the “words performance and performativity have a varied meaning depending upon the context in which they are being positioned” (2004, 3). In performance studies, “performativity is studied from varied perspectives including the construction of social reality which includes gender and race, the restored behaviour quality of performances, and the complex relationship of performance practice to performance theory” (Schechner 2002, 123). This means that certain behaviours could be recreated, stored, played and replayed through the process of performance.

Performativity is an extension of the term performative and “performativity is better understood as the cumulative power of repeated speech, writing, and other discourse. The way in which particular groups are portrayed...” (Ruitenberg (2007, 264). In this sense it is a cumulative cultural practice or norms of a given society, as explained by Claudia W. Ruitenberg (2007) and informed by Butler’s interpretation of performativity as a collective “act” or “always a reiteration of a norm or a set of norms, and to the extent that it acquires an act-like status in the present, it conceals or dissimulates the conventions of which it is a repetition” (Butler 1993 in Ruitenberg 2007, 264). The term performativity in this research is used to describe the existing performance tradition in PNG, the rich ceremonial and theatrical festivities in PNG. The constellation of performance elements that have the characteristics of repetition, playfulness, and rehearsal will be analysed and repurposed for HIV and AIDS education in this research. For the purpose of this study, I travelled to the performance site to witness live performances in order to employ certain performative elements and performance forms, to create a hybridised performance which could be repurposed, recreated and replayed for HIV and AIDS education.

Performativity could also be understood as a “formal training in preparation for performance. Secondly, performativity can be understood to be the content of themes explored within the performance work” (Gattenhof 2004, 4). Much diversity exists in the definition of the term performativity and performance. For example, performativity could also be viewed as a cultural practice, performance practice, discipline and knowledge. In this research, performativity is defined within the context of cultural enactment manifested through songs, dance, dirge, chant, its social construction and performative aspects of people’s lifestyles.

The term performance is used to refer to cultural constructions or any theatrical performances outside of the conventional theatre that reflect “certain performative aspect of everyday life” (Reinelt 2002, 201). Performance could be viewed as:

- certain performative aspects of everyday life
- cultural performances, embodied performance, cultural construction
- processual performance
- performance for maintaining community, social life and force of memory
- production and consumption of material culture and its contexts

(Reinelt 2002, 201).

A performance is a representation of a specific cultural construction that follows a particular process and structure. The structure that makes it up and how it is performed is theatrical. In most oral societies, including PNG, everyday aspect of life is performative. People communicate orally and express their thoughts through gestures and performances. When a Chief of the tribe announces that the pig killing ceremony will be held in three years' time, every member of the community cultivates the land, pigs, crops, collects costumes and prepares songs and dance towards the feast. The members of the community respond to the utterance and act on it.

In conclusion, it is stated that despite the complexity of canvassing the parameters of the performance and framing it, its definition as performance is witnessed everywhere. It could be said that there are certain performative and theatrical elements that reflect a way of life. Performativity is an overarching term that includes performance, performative, performative utterances, cultural

performances, festivities, theatricality, scripts, drama and social life. The performativity and theatricality of the performances can only be understood observing the live performances as it is in procession. A collection of performances are presented following a process, repetition, structures, style, design, pattern, choreography, costuming, adornment, dance, songs, dialogues, melodies, rhythms, music are some examples of the performative elements. So what makes up the theatrical elements of the performance?

3.4 THEATRICALITY

Theatricality is derived from the term theatre and this term refers to a performance space. In a western theatre, there is a stage and an auditorium and the performance takes place on the stage. The performance is scripted, directed and presented to a paid audience in a conventional theatre. Theatre is the oldest form of art that has survived since humanity and most cultures have theatrical events embedded in the cultural practices, festivities and ceremonial events.

In my study, I view theatre from indigenous PNG performance tradition. Theatre is viewed as a cultural festivity that has performance and theatrical elements. My understanding of theatre and theatricality are framed “based upon structural essentials of the specific cultural production of theatre” (Fiebach 2002, 17). This type of theatre is predominant in many oral societies as “social communication” manifested “in innumerable forms” (Fiebach 2002, 17). Indigenous PNG theatricality reflects people’s identity and everyday aspects of life.

Theatre could be viewed as an important aspect of communication and socialisation. It creates a social space that is safe to encourage open dialogues on sensitive topics such as sex, sexual health, sexuality, risky sexual behaviours and HIV and AIDS. If theatre is the oldest form of art embedded in cultural practices, festivities and ceremonies, there is a potential to examine the theatrical elements of the indigenous performances.

Storytelling is an example of a culture, which could also be referred to as the oldest form of art that has survived throughout humanity. PNG is an oral performative society where words are uttered, received and enacted orally, and further expressed through gestures and facial expressions. “In oral societies, fully-fledged theatre occurs when a single body’s facial expression, utterances, gestures,

and movements perform storytelling or praise-singing, demarcating and creating a particular space and a specific physical relationship with onlookers; the creative cooperation of several bodies is at the core of more complex theatre forms” (Fiebach 2002, 17). This means that most oral societies have a tradition of theatre that is part of a culture or life. A non-conventional theatre may serve the following functions:

- a social communication (meaning and understanding)
- a communicative process (symbolic action, visual movement)
- imitating social life (mask, festival)
- semiotic process (abstracts of culture)

(Fiebach 2002, 17-22).

In this research, theatre could be viewed as a medium of communication that employs both visual and symbolic signifiers to facilitate a social communication. PNG, with 864 different languages, has unique performance elements, which are manifested in the form of costumes, paints, adornment, masks and designs that constitute the theatrical elements of the performance. The cultural codes, visual and symbolic signifiers could be abstracted and reconstructed to deliver HIV and AIDS messages.

Furthermore, Papua New Guineans have a certain way of organising community meeting and festivities. The ontology of village life facilitates a social unity and communal understanding among members of the community. People use selected symbolic forms of communication to bring people together for celebration, festivities, deaths, funerals, marriage, birth and community events. The traditional forms of instruments to summon the community together include conch shell, bamboo flutes, garamut and hourglass drums (*derived from the Audit Table 2010*). Papua New Guineans share similar views and ideologies that enable them to relate with each other. Through the exploratory workshops and literature review together with the audit of the performance tradition in Papua New Guinea, this study has identified 9 broad principles of Papua New Guinean worldview, which will be discussed in detail in the following sections.

3.5 BROAD PRINCIPLES OF PAPUA NEW GUINEA IDEOLOGY

The linguistic and cultural diversity in PNG makes it very difficult to promote a national identity. Likewise there can never be Melanesian Identity. Bernard Narokobi, a prominent Papua New Guinean statesman, lawyer, academic, critic and theorist argues: *“Some people say this nation of ours will be united through parliament, public service, roads, bridge, armed forces and the like. I say, maybe, maybe not. The one thing that can unite us is ideology, or philosophy”* (Narokobi 1987, 186). Narokobi continues to advocate for Melanesian ideology and argues, *“Melanesian ways stem from the unquestionable fact that we are an ancient people, born to liberty, born to ancient culture and civilization”* (1987, 186).

The Pacific Region is made up of three main regions, which include Polynesia, Micronesia and Melanesia. Since Narokobi is from Melanesia, his argument is focused on Melanesian Identity and Ideology. The Melanesian region consists of four countries with diverse languages and cultural expressions. Countries in “Melanesia includes Fiji, Papua New Guinea (PNG), the Solomon Island and Vanuatu (Feeny 2007, 439). Narokobi claims that Melanesia has some unique characteristics that define the people of Melanesia, thus these unique Melanesian ways could be harnessed to inform the development of the new applied theatre for HIV and AIDS education. Some common elements or characteristics of Melanesian Ideology are listed below and these are extracted from Narokobi’s essay entitled the Melanesia Way published in *Through Melanesian Eyes, an anthology of Papua New Guinean Writing* (1987).

- As Melanesians, we are spiritual people and from our spirituality, we had a communal vision of the cosmos.
- Our vision of totality, a vision of cosmic harmony. Our vision sees the human person in his totality with the spirit world as well as the animal and the plant world.
- I am convinced Melanesians are guided by a common cultural and spiritual unity. Though diverse in many cultural practices and languages, still we are united, and different from Asians and Europeans.
- We are united people because of our common vision.

- Giving and taking is an integral part of Melanesian society. Co-operation and mutual support, especially in times of need and crisis, are part of our living experiences.
- A Melanesian village is a vital and dynamic human institution...A village is a cultural unit, an organ of civilisation, technology, agriculture and enterprise.
- In villages, whenever a person needs food, firewood, leaves, water or help building a house, they will freely ask for help from relatives.
- Before a young man becomes accepted as an adult, he will want to build a house. All he has to do is make his wishes known, clear the site, cut the few posts and all his relatives will come to his aid.
- ... the spirit of self – reliance has always been in Melanesia.
- Many Papua New Guineans support their aged parents, infant school relatives, widowed parents, and divorced sisters without ever asking for financial support from the Government, the Church, private enterprises or charity organisations. They do this because tradition dictates it.

(Narokobi 1987, 156-163)

Narokobi has written and argued extensively about the Melanesian Way. “About forty–five such articles appeared between 1976-1978, on topics ‘The Melanesian Way’...” (Narokobi 1983, ix). There is mixed reaction about this notion of Melanesian Way but Narokobi has followers within PNG, Melanesia and the South Pacific. For instance, Bernard Minol (1987), another PNG academic and contemporary philosopher credits Narokobi for making an effort to propose a Melanesian Ideology but he says:

With due respects to the modern prophets of Melanesia I believe there is no Melanesia Way. If it exists, it does so only in assumptions, dreams and fantasies of the modern prophets. As far as I can see most Melanesians still believe and identify with their own particular culture, village or ples... For most people in Melanesia village or ples is still their chief source as nourishment as Melanesians. From the village they get their culture, religion and existence generally. The village is still the centre of most of Melanesian cultures or ways. It makes Melanesia unique because the concept of village is common through the region (Minol 1987, 165).

What is interesting about Minol's essay is his reference to the Melanesian Ways and his belief that there can never be a Melanesian Way likewise there can never be a PNG Way but he somewhat agrees with Narokobi and says; "the Melanesian Way we should be stressing are such common elements as village life, the continuum of life, beliefs in many gods or spirits and so on. We should share our commonality and be proud of our difference. I believe Melanesian Ways comprise both the uniqueness and similarities in the different cultures at the expense of this region" (Minol 1987, 165). It could be said here that there may not be a Melanesian Way or Papua New Guinean Way due to the diversity of cultural practices and multiplicity of languages in Melanesia, but there are some common practices or elements and understanding that makes Melanesia unique and different from the rest of the world.

For the purpose of this thesis, I draw the common elements of Melanesia highlighted by both Narokobi and Minol to inform the development of a script on HIV and AIDS that could be recognised by many audiences especially those in the 'village' or 'ples' emphasised by both authors as the epicentre of life in Melanesia. From the audit of selected cultural performance in PNG, plus the literature review together with the exploratory workshop and the intercultural theatre laboratory, nine broad principles of Papua New Guinean way of life emerged. This enabled the interpretation of people behaviours, cultural norms and values. The eight forms of performances in PNG selected for the audit enabled an understanding and appreciation of people's lives, their relationship to the land, nature, ancestral spirits and the cosmology.

People took part in cultural performances because it strengthened their relationship and communication with the ancestral spirits, nature, families and kinships through reciprocity, communal relationships, reconciliation and forgiveness, sharing and caring, ancestral beliefs, and spiritual cosmos (Barker and Tletjen 1990; Beier 1975; Billings 2007; Borut 1998; Cohen 1998; Gorle 1996; Haley 2007; Küchler 1988; Leach 2003; Lincoln 1989; Minol 1987; Murphy 2010; Murphy ; Narokobi 1987; Obrien 2009; Robbins 2003; Simet 2000; Takaku 2002a; The Department of Education Papua New Guinea 1985; Thompson 1986). Drawing from Bernard Narokobi (1987) and Bernard Minol's (1987) essay entitled the '*Melanesian Ways*'

together with the fieldwork, nine broad principles were identified to reflect Papua New Guinean way of life:

- Cosmology
- Spirituality
- Cultural Values
- Communal Understanding
- Village Life
- Reconciliation and Forgiveness
- Hausman and Hausmeri
- Reciprocity
- Loving, Caring and Sharing

(Minol 1987; Narokobi 1987)

Each of these elements make up the foundational knowledge for the creative performance development and form the scaffolding for the script development for a new form of applied theatre for HIV and AIDS education. It is hoped that the development and presentation of a new form of applied theatre “brings life to a community, reflecting a shared identity. People meet and recognise their shared customs, concerns, cultures” (VSO Tokaut AIDS 2007, 1) during the performance and interpret its meaning.

3.6 FOUNDATIONAL KNOWLEDGE FOR CREATIVE DEVELOPMENT

The nine broad principles of PNG way of life that informed the development of a new form of applied theatre for HIV and AIDS education in PNG that were introduced in the previous section will now be discussed individually. These include: cosmology, spirituality, cultural values, communal understanding, village life, reconciliation and forgiveness, hausman and hausmeri-informal learning institutions, reciprocity and, caring, loving and sharing. Each of these make up the foundational knowledge for the development of the creative performance project which is the new folk opera form of applied theatre for HIV and AIDS education.

3.6.1 COSMOLOGY

In PNG, each tribe has its own cosmological belief about the formation of land, rivers, seas and the universe. Much of Papua New Guinean literature is dominated by origin stories such as Arthur Jawodimbari's play entitled '*The Sun*', in '*The Melanesian Way*' (Powell 1987), a PNG Writing Anthology. Jawodimbari's play '*The Sun*' is an example of an origin story of the Orokaiwa people of the Oro Province in PNG. The legend is centred on an orphan named Tunana who is the bearer of the magic sun. He possesses the magic sun and controls its appearance. He decides when to let the sun out to shine on the people and when to hide the sun. However, a one-day calamity struck the village of Jinaga because Tunana left with his sun as a result of mistreatment from his brother-in-law who replaced Tunana's plate of taro with stones and gave it to Tunana. Tunana took his sun away from the Jinaga village and the village experienced darkness. Many people suffered from hunger and cold and many children died.

In another article, '*The Mount Kare Python and His Gold: Totemism and Ecology in the Papua New Guinea*' (Biersack 1999), the author writes about the totemic snake recognised as the owner of the land found in Mt Kare in the Huli, Southern Highlands Province of PNG. The home of the snake was respected and untouched and preserved as a temple where ancestral spirits dwelled and they were responsible for the fertility of the Earth. Pigs were killed and sacrificed to "promote the fertility of plants, animals, and the human species" (Schieffelin 1983, 185). There was a gold rush at the site in 1988-1990, and people speculated that the gold was the flesh of the totemic python.

Some societies in PNG have their own totems and symbols that remind them of their origin and genealogy. People maintain a positive relationship with the cosmology, nature and spiritual world. They draw their strength and beliefs from the larger cosmologic order to make their decisions. People's belief about cosmology could be incorporated into the HIV and AIDS narrative to motivate people's appropriate behaviour.

3.6.2 SPIRITUALITY

Many Papua New Guineans share the common belief that their ancestral spirits protect and watch over them from enemies. Some societies in PNG host a memorable

feast to farewell the deceased. This is based on the belief that the spirits of the deceased relatives will protect those alive. On special occasions such as Christmas, Easter and New Year's Eve, surviving family members gather together and have moments of silence at the cemetery of the deceased family members to show their respect, maintain their relationship and call upon the spirits of the deceased to protect them from enemies, calamity, bad omens and disaster.

According to many Papua New Guineans, the fulfilment of one's life and his or her relationship with ancestral spirits depends on respect and understanding of these beings, indicating that both reality and the spiritual world co-exist. In the spiritual world, invisible figures viewed as ancestral spirits are also viewed as the guardians and custodians of the land, gardens, pigs and people. The ancestral spirits and beliefs are culturally relevant conventions that could be drawn to communicate HIV and AIDS messages that people will recognise. Papua New Guineans have a special place in their mind for their ancestral spirits and the spirits of their deceased family members. Therefore, drawing from this belief and repurposing it for HIV and AIDS education will be an effective approach to HIV and AIDS education that is uniquely Papua New Guinean.

Furthermore, in most dance performances, dancers celebrate the success of society, especially rich harvests and yields of crops and pigs raised for a particular festival or celebration. Before the actual feast is celebrated, the first protocol is to perform a ritual to the ancestral spirits to seek their approval. The response is received by watching certain objects or symbols or signs; however, sometimes it is communicated through dreams. If positive signs are revealed, then the community is advised to stage the dance for spirits and spectators. People maintain their relationship with the ancestral spirits through dances and ritual celebration. HIV and AIDS educators can draw from this knowledge and incorporate it into HIV and AIDS education and programs.

3.6.3 CULTURAL VALUES

From the outset, cultures form an important aspect of one's life as it defines one's identity. Although culture has multiple definitions and interpretations, in this research culture is defined as "that complex whole which includes knowledge, beliefs, art, morals, law, customs and any other capabilities and habits acquired by

man as a member of a society” (Maznevski et al. 2002, 137). In order to be a member of a society, one needs to acquire that complex “unified, coherent, and stable system of shared behaviour patterns, symbols, and values” (Tateyama 2006, 4). These then enable a member of a society to interact with other members of the society and the surrounding environment. “Culture is a group-level phenomenon, but it influences individuals’ perception, values and behaviour, especially with respect to social interaction” (Maznevski et al. 2002, 275). In other words, culture is a social phenomenon expressed, interpreted and understood among the members of the same community or society such as “Kiwais, Trobriands, Binandere – and their world view was limited to that culture or tradition” (Minol 1987, 164). Here the debate on Papua New Guinean culture and its diversity is evident, according to whether it is the Kiwai society, the Trobriand society or the Binandere society. These are three examples of social groups in PNG that have very complex cultural practices and multiple languages.

This cultural and linguistic complexity reinforces Minol’s point that there can never be a PNG Way but the focus of this research is to harness common cultural values and elements predominant in most Papua New Guinean societies. That is the “village or ples... For most people in Melanesian village or ples is still their chief source of nourishment as Melanesians. From the village they get their culture, religion and existence generally” (Minol 1987, 165). In the village, people have a busy life cultivating the land, planting, harvesting, hunting, and fishing, etc. People have a strong bond with the land and the environment or nature. The survival and existence of people in the village can best be described by Kluckhohn and Strodtbeck’s (1961) “cultural orientations framework” (Kluckhohn and Strodtbeck 1991 cited in Maznevski, 2002, 276). The cultural orientation framework provides an in-depth understanding of the functions of the complexity of a society and its cultures and different activities and its function.

Kluckhohn and Strodtbeck’s (1961) identified the following six (6) cultural orientations:

- Nature of humans-good or evil (good/evil and change or unchangeable)
- Relationship among people (individual, collective and hierarchical)
- Relation to broad environment (mastery, subjugation and harmony)

- Activity (doing, thinking and being)
- Time (Past, present and future)
- Space (public, private)

(Kluckhohn and Strodtbeck's 1961 cited in Maznevski 2002, 277)

These six cultural orientation influence people's behaviours and relationships with one another, and with the environment or nature, as they participate in activities in a given time of the day and space. For example, before a young man is married, he must acquire all the cultural values of the society and he must build his house (Narokobi 1987, 161), cultivate land and make gardens. Furthermore, he must acquire the qualities of caring, loving, kindness and sharing the harvest from his garden. Much of these teachings are passed on to the younger generation in hausman or hausmeri. These are informal male and female institutions where elderly men and women teach the younger generation about manhood and womanhood, marriage and life skills.

Young people are counselled and advised to have self-respect and moral values. In some rural societies, topics relating to sex and sexuality are taboo and only discussed in hausman and hausmeri. For some communities and individuals, it could be very offensive or even insulting to discuss sex openly in a public space as King and Lupiwa confirm "open community discussions regarding sexual issues were not deemed as appropriate" (King and Lupiwa,17). Cultural values are viewed as contributing factors to HIV transmission, however some other cultural values can be harnessed to control behaviours. Therefore, understanding the cultural framework orientation is important to facilitate HIV and AIDS communication in the community.

3.6.4 COMMUNAL UNDERSTANDING

In rural communities in PNG, people live in community, clans and tribes and offer each other support to achieve their daily activities (Minol 1987; Narokobi 1987). Members in rural communities operate like a big happy family and share food and support each other. The vulnerable members of the community, especially the elderly people, children, disabled and sick members of the family, are supported by immediate family members, relatives, neighbours and even volunteers in the

community who help out of good will without expectation or return. When food crops are harvested from new gardens and there is a surplus, it is shared among neighbours and friends. This act is reciprocated when another person has high yields in his or her garden.

The elderly members in the community get special attention from their children and grandchildren who provide care and support them with food and security. Young people, especially grandchildren are encouraged to fetch water and break firewood for their elders. It is believed that old people will offer advice and bestow blessings upon obedient children, whose future will be bright. Communal relationships are also very important when there are feast and ceremonies because everyone in the community will contribute towards the event. Furthermore, neighbouring tribes and clans will also support with food and labour where necessary.

3.6.5 VILLAGE LIFE

Village life refers to the life in the village where people live on what they have inherited and survive through subsistence farming by producing enough food to feed families and friends. In PNG, 85% of the population dwell in the rural areas on their own block of land passed to them by their parents and grandparents. In the village, everyone has a task or activity to attend to such as gardening, fishing, collecting firewood, hunting and caring for the old men and women. However, most villages are isolated and do not have access to basic government services such as health care and education. Many people in the villages may have heard of HIV and AIDS but their awareness and knowledge is very limited. Therefore, further efforts have to be made to reach remote villages to increase HIV and AIDS awareness and education.

3.7.6 RECONCILIATION AND FORGIVENESS

Reconciliation is an important element in PNG society as it helps maintain peace and harmony (Minol 1987; Narokobi 1987). Most disputes are resolved in a Melanesian fashion where tribal enemies gather together at a common place to address conflicting issues. Peace mediators control the session and make fair decisions to benefit both parties involved and present. The reconciliation could be in the form of exchanging food crops and pigs or shell money if it is in the coastal villages. It is then sealed with the handshake and sharing of sugar cane or betel nut.

In current society, money is also exchanged as a form of compensation or payment to resolve problems.

3.6.7 HAUSMAN AND HAUSMERI - INFORMAL LEARNING INSTITUTIONS

‘Hausman’ and ‘hausmeri’ literally means men’s house and women’s house and these are common houses for elderly men and women respectively in the centre of the village. However, these houses are converted into learning spaces when young men and young women are nominated to undergo life skills training when they reach puberty. The hausman and hausmeri systems are informal institutions which are widely practiced during traditional times in PNG and which could be revitalised and disseminated to complement HIV and AIDS education messages.

Elderly men teach young boys to acquire the necessary cultural values and test their maturity by challenging them with some difficult task to accomplish. For instance, young boys could be sent out on a hunting expedition to hunt for wild boar, whereas young girls and women could be led to a swamp or mountain to make sage or weave baskets and grass skirts for feast or festival.

When young men and women enter the hausman and hausmeri, they also learn about sex and sexuality, marriage and reproduction and family planning. The elderly men and women provide counselling on the relationship and marriage. Young people undergo this training normally for three months especially in the Highlands of PNG, ending with a graduation. The parents of these young people host a big feast for their children and present them with gifts. This tradition prepares the young people well to face the challenge of the future. Unfortunately, this tradition no longer exists in many parts of PNG due to modernisation and introduction of education and cash economy. People have moved into towns and cities in the hope of gaining better education and securing employment to improve their quality of life. They often measure these modern experiences as success and view the ‘hausman’ and ‘hausmeri’ teachings as the old ways and no longer relevant for modern lifestyle.

3.6.8 RECIPROCITY

Reciprocity in the Papua New Guinean context is understood from the perspective of repaying debts and returning favours, with additional offers with the intention for further repayment. A common understanding is established between the recipient and the provider that the recipient will repay the debts in the future. There

are multiple ways of practicing reciprocity in PNG, especially by the Kaluli people of the Southern Highlands province of PNG. An anthropologist called Edward L. Schieffelin, who specialised in researching the Kaluli people, wrote a paper on the five major systems of reciprocity and states that the primary one is the "... exchange prestations in a system of balanced reciprocity with delayed exchange" (Schieffelin 1983, 185). Schieffelin (1983, 185) further explains that the system of payment with money or other items is initiated where a duty demands a repayment. This repayment system is widely practiced in PNG. When respective societies in PNG have feasts, the hosts will repay the debts they owe others, which could require exchange of food crops, pork meat, fish, sago, yams and shell money. The primary reason for this would be to maintain relationships with one another both in good and bad times.

Furthermore, there are also economic and political reasons associated with the systems of repayment. The main reason for most cultural events or festivities such as the pig killing ceremonies in the Highlands Region, the Hiri Moale festival in the Southern Region, or the yam festival in Milne Bay Province of PNG have an economic and political aspect to the dimension of sustainability in society. Many activities occur during the festivals such as surplus free food for everyone including the visitors, entertainment, dating and courtship among young people, marriage, exchange of material items, artefacts, and exchange of raw and cooked food, as noted by Richard Schechner (1988) during his visit to PNG in the early 1960's. Schechner (1988) discusses how debts are repaid and accumulated as he witnessed it during Konj Kaiko, a pig killing ceremony in the Eastern Highlands Province of PNG. Schechner (1988, 115) observes that in the evening the dance is stopped and the speech maker from the host tribe delivers his speech by walking around the pyramid of food and gives an account of the relationship between the host tribe and the visiting tribes.

The records of the debts are kept carefully in the orator's memory and are only revealed during an appropriate occasion. After the speech, food is distributed accompanied with pork meat. After supper, the dance begins and interested members of both tribes dance to strengthen their alliance. At dawn, the dance area is now converted into a market ground where materials and domesticated goods are sold and traded. There are two levels of economic activities: the first part is when the host pays meat to the guest, and the second part is when the guests trade with their host.

This imbalance of payment certainly guarantees the next pig killing ceremony (Schechner 1988, 115).

The understanding and reciprocal practice is the same and reciprocity not only relates to pig killing but it also refers to the exchange of food crops, cultural objects and materials, and labour. There is also an opportunity for the members of the host tribe to display and sell some of their fine artefacts and produce to their guests, visitors and friends. Reciprocity and exchange of goods with one another and neighbouring clans is a “fundamental pattern of behaviour and a model of managing situations of many kinds” (Schieffelin 1983, 185), strengthening social ties and the fabric of society. There is also an element of sustainability in the production of cash, goods and wealth. There is a continuous supply of material goods, wealth and food.

3.6.9 CARING, LOVING AND SHARING

Most societies in Papua New Guinea function as a communal society as discussed earlier. People organise themselves into clans and tribes to protect one another from tribal warfare. They also support and comfort those who require assistance especially during deaths, funereal, tribal fights and natural disaster. They offer food, comfort, and care and provide shelter for those who need it until such time they are ready to live on their own. Furthermore, members of the community contribute food crops and money towards marriage celebration, feast and ceremonies to support the host family, clan and tribe.

When a family produces surplus of food crops, they share some with other families, neighbours and old people. The recipient has to repay the debt when they harvest their food crops. In most communities in PNG, older people are highly respected and cared for by their children and grandchildren. Their children and grandchildren fetch them water and collect firewood. Generally, in rural communities, people care, love, share things and protect one another.

CONCLUSION

Papua New Guinean worldview and beliefs are useful principles, which will be carefully selected to frame the HIV and AIDS narrative so that the audience will recognise them when the performance, ideas and messages are presented to them. Currently, approaches to HIV and AIDS communication and education lack Papua New Guinean cultural values and beliefs which maybe a major reason why previous

educational programs have been unsuccessful. Therefore, this research is determined cultural practices, beliefs, and way of life and worldview in performances to motivate behaviour change.

3.7 THEATRE FOR DEVELOPMENT (TFD)

Theatre for Development (TfD) is a strand of theatre practised outside of the conventional theatre space. Theatre for Development was active in Africa in the early 1970s during the post-independence period as a movement of empowerment for two reasons. Firstly, it was to achieve tangible development and challenge the government's "socio-economic policies to eradicate poverty", and secondly to support the quest for political independence (Lihamba 2007, 164). This promoted an active theatre movement in Africa but a similar kind of theatre was also practised in other developed countries. "This kind of theatre, though labelled as TFD, shares the same process as the agitational propaganda techniques of the workers theatre movement in Europe and North America in the 1920s and 1930s" (Prentki 2003, 40). The workers theatre movement consisted of professional actors and non-government officers whose approach to delivering their messages indicated that they "knew what was best" for their audiences (Prentki 2003, 40). This is an interesting point in the context of current debates on the purpose of TfD.

This debate begins in Prentki's article, *Save the Children? - Change the World*. His argument begins with his proposition that there is a recent "paradigm shift in development from modernisation to participation" (Prentki 2003, 40). With this paradigm shift, TfD is not only a communication tool to address modernisation and development but it is about community participation to effect change. Prentki (2003) identifies four essential elements for participatory theatre: passion, story, contradiction and transformation. Prentki (2003) notes: "As long as a development process leaves the affective aspects of human beings out of account, it will never succeed in facilitating changes of attitude and behaviour" (Prentki 2003, 41). Identifying the things in which people believe strongly and considering their passion will influence them to make informed decisions in their lives. Prentki (2003) acknowledges that people in communities have stories and not issues, thus, allowing people to tell their stories will also enable them to share their issues. Prentki (2003) also notes that identifying contradictions within people's stories and using them to

frame discussion would enable people to come up with strategies to solve their own problems. Prentki warns Tfd practitioners that:

Without contradiction stories tend to be ‘simple’ records of what has happened to an individual or group, couched in terms of grievance and injustice. Subjecting such stories to the devising processes of TFD may well produce therapeutic and confidence-building results for the participants, even at best the raising of community consciousness around issues underpinning the story, theatre *as* development” (Prentki 2003, 42).

However Theatre for Development (Tfd) activities encourage confidence building and raising community awareness to bring about change and transformation in the community. Prentki states “... the specific genealogy of Tfd is located in those practitioners who sought overtly to use the process of theatre to achieve transformative social interventions: notably Bertolt Brecht and Augusto Boal” (Prentki 2003, 43). Tfd practices are derived from Brecht and Boal’s work on empowering people to make their own decisions, thus, transformation and intervention are associated with change.

Prentki also notes that Tfd is influenced by the policies and intentions of theatre practitioners, NGOs and international donor agencies. A danger is that theatre practitioners could compromise their practice as they conform to the guidelines and criteria of the NGOs and international donor agencies that provide funding for their work. This is a point also made in Syed Ahmed’s (2002) article *Wishing for a World without Theatre for Development: Demystifying the case of Bangladesh*. Ahmed (2002) exposes the complex relationship of power that influences the Tfd practices especially in developing countries.

“Theatre for Development in Bangladesh practised by non-government organisations, which is almost entirely funded by international donor organisation, serves globalisation in the name of poverty” (Ahmed 2002, 207). He continues:

NGOs are caught in the contradiction of either empire building for self-sustenance or serving as pseudo-mercenaries building for self-sustenance or serving as pseudo-mercenaries for survival. Through subtle manipulation, the interest of multi-national capital determine the donor’s agendas, which in turn determine the issues taken up by the NGOs in their plays – all in the name of people. (Ahmed 2002, 207)

Ahmed’s (2002) concerns about multi-national capitals and donor agencies coming to the aid of developing countries with their own set of criteria to implement through the use of NGOs often works against the real needs of a community.

Ahmed's proposals are the very reasons that inspired my research because theatre activities in PNG operate on an ad hoc basis with patchy external funding. This means that, for the most part, theatre activities in PNG lack sustainability because funding on particular issues drives them. This approach frequently ignores community passion for the issues being targeted. PNG is a performative society and performativity constitutes everyday aspect of life and one would image that TfD practice would incorporate passion, stories and discussing contradiction that lead to transformation. In PNG, TfD is not participatory but it is prepared and delivered as a product to the people. It lacks participation, discussion and consequently deep transformation.

Both Prentki (2003) and Ahmed's (2002) arguments on donor agencies and the NGOs influencing TfD resonate with the current TfD practice in PNG. For example, non-government organisations have TfD as a communication tool and TfD is developed by the TfD officers who are not necessarily theatre practitioners but they create theatre as a product to deliver HIV and AIDS messages in rural communities in PNG. There is limited research to assess about the success of such theatre practice and so this PhD research hopes to provide a new direction for the application of theatre activities, especially TfD practices for social, health and developmental issues in PNG. This PhD study, and the practice it details, addresses Prentki's (2003) cultural realities to transform HIV and AIDS education in PNG.

Following these debates Michael Balfour's (2009) article, *The politics of intention: looking for a theatre for little changes* acknowledges Prentki's argument on transformation and notes that "applied theatre markets its social utilitarian by asserting that it has a transformative principle at its core" (Balfour 2009, 350 cites Taylor 2003; Kramer et al. 2004). Acknowledging "Ahmed's critique of theatre for development practice in which big claims are made for having made a positive social impact" (Balfour 2009, 353) and responds that "more stringent research methods" have to be introduced for assessing the claims and measuring the impact of social change (Balfour 2009, 353). Balfour claims it may be of more use to label change and transformation that emerges from TfD as a 'theatre of little change'. This PhD research, which developed Kumul, a folk opera form of applied theatre created for this study actively incorporated the principles of these writers. I am aware that big claims for the work should not be unreasonably made and Balfour's claim for

‘theatre of little change’ needs to be nuanced and carefully debated. The Kumul folk opera form of applied theatre is a site specific performance which embodies the cultural realities of PNG and motivates people to make important decisions about their behaviours and sexuality connected with HIV and AIDS. Since this research is on HIV and AIDS education in PNG, it is necessary to examine the use of TfD for HIV and AIDS education.

In the last twenty years, TfD “has been extended to HIV/AIDS prevention for community mobilisation, information dissemination and is used widely in Uganda, in South Africa through work of many groups employing dance, puppetry and dialogue drama; and in Tanzania it has been used for promoting girls education” (Mwansa 2003, 5). Though the TfD movement has been so vibrant from Africa to other developing countries in the world and in the Pacific, there is inconsistency in its definition. Interestingly, the term ‘Theatre for Development’ is interchangeably referred to as “participatory theatre, popular theatre, theatre for the people, community theatre, theatre for development, people’s theatre or development theatre” (Lihamba 2007, 161). Furthermore, it is “variously called Theatre for Community Animation, Popular Theatre, and Theatre for Integrated Rural Development and part of a social movement covering many parts of Africa” (Mwansa 2003, 5).

Though TfD may differ in its definitions from Africa to the Pacific, it is driven by three basic principles: development, education and change (Lihamba 2007). “Theatre for development combines research, entertainment and education” (Mwansa and Bergman 2003, 6). It is interesting to note that these names reflect the kind of projects that are delivered through the process of mobilising people for change, empowerment and development. It could be said that theatre for development has the potential to bring the community together and empower them to discuss their community issues and devise solutions to address their issues.

There is also emphasis on the impact of TfD for ‘social change’ (McPherson 2008b; Mwansa and Bergman 2003; Okagbue 2002). It is argued;

Theatre for me is more than just communication – it is more a sharing of experience where the individual experiences of participants inform, animate and enrich the experiences of each other and in theatre-for-development, it is not the experiences shared which is important, but rather the whole process and context within which the sharing takes places. This is again another way

of saying that in theatre-for-development the process is more important than the product or materials that go into the process (Okagbue 2002, 92).

Okagbue (2002) emphasises that process is more important than the product in theatre for development practices. This could mean that by participating in making the theatre and understanding how issues are explored through theatre making would enable one's learning and create social change. There seems to be different types of Tfd practices as Mwansa and Bergman identify "two broad approaches to TFD: the participatory-based and the workshop-based approach with centralised and decentralised controls" (Mwansa and Bergman, 10). The following discussion includes specific examples of Tfd practice which Mwansa and Bergman (2003) highlight in their study on '*Drama in HIV and AIDS Prevention - some strengths and weaknesses*' in Botswana, Tanzania, South Africa, Kenya, Ethiopia and Uganda'. In their study, Mwansa and Bergman (2003) highlight two distinct approaches of Tfd practices: performance-based approaches and workshop-based approaches.

3.7.1 PERFORMANCE-BASED APPROACHES

The Performance-based approach to TFD is widely employed to address issues affecting communities such as that of HIV and AIDS in developing countries. In a performance-based approach, a core group of theatre practitioners prepare the performance and deliver it to the target group without involving the target group during the initial development of the performance (Mwansa and Bergman 2003). Mwansa and Bergman indicate; "the main use of performance-based approach is *community mobilization*. Performance-based processes are primarily *theatre for the people*, rather than with or by the people" (2003, 13). This means that the theatre practitioners do not involve the target audience to develop the performance and there is no community ownership of the theatre making process. Additionally, there is no background research conducted on community issues.

"The most common approach of theatre for development is performance-based. In this approach a play, dance, song, puppetry or game drives the process and post performance discussions are held" (Mwansa and Bergman 2003, 13). With the performance-based approach, the emphasis is on the product, which is the theatre or the art form and the entertainment with less educational messages. It seems that development, education and change which Lihamba (2007) claimed earlier as the three main principles that drive theatre for development does not seem to be relevant

in the performance-based approach to theatre for development. It is widely argued that this kind of performance approach has a surface effect whereby the audience enjoys the spectacle and the texture of the performance, but this does not create any lasting effect or influence on behaviour change (Mwansa and Bergman 2003; Mwansa 2003; Okagbue 2002; Rattine-Flaherty and Singhal 2006). This kind of theatre practice is common in PNG (McPherson 2008b) where theatre for development practitioners deliver the performance with the hope that the message delivered through the performance would educate the viewers and influence their behaviours (Mwansa and Bergman 2003).

The performance-based approach lacks participatory learning and empowerment, which Paulo Freire's (1978) advocates in his *Pedagogy of the Oppressed*, which is further, developed by Augusto Boal (2000) in his *Theatre of the Oppressed*. Both authors advocate for learners to articulate their own views and engage in dialogues in order to address their own problems. "Freire's pedagogy methods incorporated ideas on critical reflection, dialogue and participation, autonomy, democracy, problematization, and the crucial connection between theory and practice" (Freire quoted in Singhal 2004, 144). Furthermore, such learning pedagogy that empowers the participant to be in charge of his or her own learning through Augusto Boal's "spect-actor for the activated spectator, the audience member who takes part in the action" (Boal 1997 cited in Rattine-Flaherty and Singhal 2006, 145). This approach is instead of being a silent receiver of "knowledge controlled and executed by outsiders, who put a high premium on the visual and physical and less on the emotional and cognitive part of human life. Because of this, the performance-based approach may eschew messages and may only be remembered as a spectacle" (Mawansa and Bergman 2003, 6). It could be stated that the failure to engage the participation of the target audience group in performance-based approach to theatre will not achieve the three objectives of theatre for development, which is to educate, create change and bring development into the community.

The deficiencies of performance-based approaches in theatre for development based on the above discussion include: lack of community engagement, expert control lacks community engagement, focuses on entertainment and spectacle, and lacks empowerment and community change. It is important to be aware of the

weaknesses and strengths of theatre for development practices, to inform the development of new performance forms within the theatre for development practice that would benefit the target audience and address the issues affecting them. This awareness informs the development of my performance on HIV and AIDS education that motivates behaviour change. Thus, to create appropriate change, it is important to learn from existing theatre for development practices to be able to develop a robust approach that could be adopted by others for social change.

3.7.2 WORKSHOP BASED APPROACH

The workshop-based approach to theatre for development incorporates workshop and participatory forms of communication. Mwansa and Bergman (2003) refer to the theatre practitioners as ‘animateurs’ who seem to be the catalyst who work with selected members of the community to develop the performance. “The animateurs make a conscious effort to involve the target group in the identification of problems or issues, analysis, play making, post-performance discussions and follow up. The message, audience participation and the product are all given equal attention” (Mwansa and Bergman 2003, 6). The focus is on the process rather than the product, and the learning and educational messages are received through the process of theatre making.

Performance-based approach and workshop-based approaches are two distinct approaches with Theatre for Development. Each approach differs from one another depending on the level of participation from the target group and the selected issue. Some theatre for development projects employ complex mixed approaches to create hybridised performance for the community and facilitated post-performance discussion to assess the audience’s level of comprehension and create an opportunity for the audience to ask further questions. Mwansa and Bergman (2003) identify three (3) examples of participatory forms of theatre for development practice and these are theatre for the people, theatre by the people, and theatre with the people.

3.7.3 THEATRE FOR THE PEOPLE

In theatre for the people, theatre practitioners or animateurs prepare the performance from a distance and deliver it to the target community. This type of theatre for development is predominant in developing countries where non-government organisations carry out developmental work in the communities. The

non-government organisations provide the financial support and commission a theatre group or a team of freelance theatre practitioners to develop a performance normally identified by the sponsor.

The theatre practitioners might conduct brief research and develop a performance together with the information provided by the sponsor. The theatre practitioners might facilitate a post-performance discussion to engage the audience's views and knowledge on the content delivered. The focus of the performance is not on the process but on the entertainment (Mwansa and Bergman 2003).

Theatre for the people may not yield great results, as participants do not get an opportunity to ask question and discuss further after the performance. In some cases the theatre practitioners may not be well trained and might even have limited knowledge of the issues presented. Available literatures on theatre practices in PNG are in this category where performances are staged and no further discussion or post-performance session is facilitated and the performers distribute brochures about HIV and AIDS (McPherson 2008a). It could be stated that theatre for the people may not be effective in a country like PNG where they have a complex language and cultural groups which may mislead the audience of the intended messages is not received by the audience thus in this research I also note the limitation of such theatre for development practice and will borrow effective methods of delivering HIV and AIDS messages for rural audience.

3.7.4 THEATRE BY THE PEOPLE

In theatre by the people, the trainers or animateurs identify a select group from the target community and work with them. The animateurs are trainers who provide leadership to guide and mentor the select group to research the community issue, understand it, and create a performance through collaboration, and then present it to the community. The emphasis is on the effective delivery of the messages rather than spectacle and entertainment (Mwansa and Bergman 2003). The select group takes ownership of the performance and makes an effort to follow up on the issue in the future to achieve a resolution to the problem.

A good example of theatre by the people is Tanzania's 'Tuseme' project. Tuseme is a "Swahili word, meaning "Let's Speak Out" and it is a project established in Tanzania to empower girls through the use of theatre (Ongaga and Ombonga

2012, 1). Tuseme is a theatre project established in 1996 by “the Department of Fine and performing Arts at the University of Dar es Salaam (USDMA) in Tanzania ... to develop theatre-based empowerment strategies that give marginalized students platform to identify and analyse problems that impede their academic and social development” (Ongaga and Ombonga 2012,4). This project was led by academics in the field of theatre and fine arts, such as Professor Amandina Lihamba, who used theatre for development to empower and to build their confidence in articulation and decision-making on future challenges (Lihamba 2007, 163). Tuseme encouraged girls to express themselves through theatre games, exercise, and performance. Similarly, in Canada, another creative project on theatre for development, known as the ‘*The Great Harvest of Words*’ (Seguin 2007) devised theatrical productions that involved immigrants telling their stories of struggle. It was based on personal experiences, true stories and involves everyone in the community regardless of age, sex and gender to share a common space for storytelling, sharing dreams and aspirations (Seguin 2007, 515-516). It empowered people with voice to express their thoughts and emotions freely.

It is in the best interest of my research project to draw insights from successful practices in theatre for development that are based on research, performance, reflective practice and sustainability. Tuseme and Great Harvest of Words are two examples of successful theatre for development projects coordinated by scholars and practitioners in the fields of theatre, drama and theatre for development. Furthermore, the success of theatre for development projects are housed within the educational institutions where concepts and strategies of theatre for development are continuously reviewed, challenge and revised for excellence.

Such high level theatre for development work is not happening in Universities in PNG and there this no quality assurance of theatre for development practices in PNG. There is an absence of evaluation and monitoring of theatre for development practices in PNG and the performance process and strategies are not reviewed and assessed for efficacy and quality. Furthermore, community development practitioners and theatre for development practitioners work in isolation and do not support each other. It is for these very reasons that my research project takes a different approach to developing a performance project that is collaborative and involves both community leaders and service providers to ensure the suitability of the HIV and

AIDS education. I intend to invite the HIV and AIDS service providers to attend the performance in the community and encourage voluntary counselling and testing. In addition, I realise the significance of research and evaluation of performance and have positioned my research within an academic institution such as University of Goroka, University of Papua New Guinea and the National Aids Council to support existing conversations and research on HIV and AIDS discussion.

3.7.5 THEATRE WITH THE PEOPLE

In theatre with the people, the trainers or animateurs invite a select group from the target community to collaborate with them (theatre practitioners). They create the play and present it together and also facilitate discussions. “Animateurs inculcate group dynamics, social mobilization and theatre skills into local groups and together with local groups they engage communities in the theatre for development process” (Mwansa and Bergman 2003, 12). Theatre with the people is said to be a successful type of theatre and enables the target group and the animateurs to learn from each other and place equal emphasis on the theatre making and entertainment, and encourage equal participation from the target audience or viewers (Mwansa and Bergman 2003).

3.7.6 LIFE DRAMA RESEARCH

Another very recent example of theatre for development work in PNG is Life Drama. It is a sexual health research project initiated by the Queensland University of Technology (QUT), which was delivered in PNG from 2009-2012. Queensland University of Technology Life Drama (QUT Life Drama) is an example of a successful theatre for development practice that combined workshop, performance and research. It was delivered at selected sites in the communities, working with the people. I was part of the Life Drama Research Team from QUT that travelled to the target sites to deliver sexual health messages to the youths and community leaders. A select group was identified and invited to a participatory workshop at the site.

The workshop utilised drama games and theatre skills to disseminate sexual health and HIV and AIDS messages (Life Drama Handbook 2010). The trainers from QUT and PNG were experts in drama, theatre, psychology, and sexual health (Life Drama website 2010). The workshop was interactive and participatory where the participants were invited to lead discussions, drama and theatre games, role-plays

and develop performance on sexual health messages received at the workshop using their performance traditions (Baldwin 2010, 5).

Life Drama situates itself within the rich performative tradition of PNG and “seeks to enrich the performance forms ‘imported’ or created by the Australian facilitators, by harnessing the power of cultural performativity within the workshop group” (Baldwin 2010, 6). QUT Life Drama trainers facilitated further collaboration and cultural exchange through the Pacific Intercultural Laboratory initiated in Madang Province of PNG to explore a tradition of performance known as folk opera developed by Raun Raun Theatre in 1984 (The Department of Education Papua New Guinea 1985). Through the intercultural theatre exchange, Life Drama drew from the rich performance tradition in PNG to inform the development ‘open story’ narrative that reflected the everyday aspect of a village life and singing forms to deliver HIV and AIDS messages (Baldwin 2010, 5). Life Drama also collaborated with the University of Goroka and the University of Papua New Guinea and selected community leaders to overcome the cultural sensitivity and the language issues to deliver sexual health messages. This thesis builds on the Life Drama approach in the sense that my research emphasises both the participatory and workshop-based approach. This resulted in the development of a new form of applied theatre for HIV and AIDS education for rural audiences in PNG.

Though there are two general approaches to theatre for development, the performance-based approach and workshop-based approach. It could be concluded that there are different levels or types of theatre for development practices driven by three main principles which are to educate, facilitate change and development, as seen in Tanzania *Tuseme* theatre for development project empowering girls to express their concerns. The approach is also seen in ‘*The Great Harvest of Words*’ theatre for development project in Canada enabling immigrants to share their stories to support each other to build the best future. The workshop-based approach of theatre for development involves research, performance and reflection and promotes community participation. Hence, encouraging the community to address their own issues through experience, cultural knowledge and performance, as revealed in the Life Drama, *Tuseme* and the *Great Harvest of Words*, is appropriate in performance research projects. On the other hand, the performance-based approach to theatre for development projects can have some weaknesses which need to be considered when

developing performances for change transformation in the community and aspects to attend to are; target audience participation, research, cultural context, community issues and social transformation.

All in all, it is noted that the effectiveness of theatre for development is based on the participation of the target group. The education, learning and transformation will occur when target groups actively participate in the theatre for development work: either participating in the performance or in the research. Notions that extend beyond just the immediate cultural context could also have an influence on theatre. It is also suggested that learning from other theatre tradition such as western theatre provides an opportunity for intercultural theatre exchange.

3.7.7 FOLK OPERA FORM OF APPLIED THEATRE

The development of the new folk opera form is another example of a different kind of theatre for development approach because it involves fieldwork and observation on indigenous performance forms in PNG in order to repurpose it. With cultural awareness, I worked with selected community theatre practitioners to repurpose selected performance elements to deliver HIV and AIDS message in rural communities. The presentation of HIV and AIDS performance followed community protocol and worked with HIV and AIDS Service Providers to impact behaviour change. This approach draws from community stories, performance elements and “values of aesthetics” (Balfour 2009, 355) from PNG to create a new folk opera form of performance for HIV and AIDS education.

It is anticipated that the folk opera form of applied theatre would be recognisable because it draws from PNG worldview and ideology. Baz Kershaw’s (1992) work on performance and culture offers an insight into shared ideology and how community could derive meaning from a performance if they share similar cultural values and ideologies. According to Kershaw, “... ideology is any system of more or less coherent values which enables people to live together in groups, communities and societies. Thus, to the extent that performance deals in the values of its particular society, it is dealing with ideology” (Kershaw 1992, 18). This ideology informs people’s way of life in a given society.

People’s lives are kept as histories in stories and narrated either orally or performed to share their histories. Thus, the concept of folk opera story force is

pivotal in the development of the folk opera form of applied theatre because it would connect the people to their culture thus enabling them to relate to the story. By placing an emphasis on:

addressing the cultural aspects of development, storytelling has assumed increasing importance, both as a means of community research and as the structural basis of the devising process...The story is the archive of the individual, the family, the community, the means by which the experience of living is made intelligible...NGO have issues and problems whereas people have stories. (Prentki 2003, 42)

People in communities “have stories” (Prentki 2003, 42) and identify with certain symbols and objects. Kershaw says the performance should enable the “audience to arrive at collective ‘readings’ of performance ‘texts’ which have the potential to impact upon the structure of the wider socio-political order”.

3.8 INTERCULTURAL THEATRE

Most cultures in the world today are influenced by a foreign culture through the process of colonisation, education, religion, media and tourism. People are great agents of cultural exchange; they transport, transfer, adapt and borrow new cultures as they travel from one place to another. The notion of intercultural exchange encourages the mixing of two different cultures, such as indigenous and western cultures, which results in a hybridised culture. The focus of this discussion is on issues of intercultural theatre and how new performances can be developed through intercultural theatre exchange. What is intercultural theatre exchange? According to Pavis, intercultural theatre;

Creates hybrid forms drawing upon a more or less conscious and voluntary mixing of performance traditions traceable to distinct cultural areas. The hybridization is very often such that the original forms can no longer be distinguished. The creation of Brook, Mnouchkine or Barba drawing upon Indian or Japanese traditions, belong to this category (Pavis 1996, 8).

Intercultural theatre in the 1990s was prone to criticism, especially in the case of Peter Brook’s theatrical and film production of Mahabharata, which was an adaptation of the great Indian epic. Rustom Bharucha, an Indian theatre director and scholar, accused Brook of “blatantly trivializing Indian culture and reducing Hindu philosophy to platitudes” (Shevtsova 2009, 98). The method of intercultural theatre is susceptible to scrutiny because “intercultural performance has always been seen from the Western point of view” (Pavis 1996, i) and a precedence set by Brook’s Mahabharata raises questions of Eurocentricism.

There are many levels and variations in intercultural practice and interculturalism, as discussed by Patrice Pavis in his book 'Intercultural Performance Reader' (1996). Pavis's book takes a more non-Western perspective because he not only brings together great artists and practitioners to intercultural theatre, but he acknowledges the emerging artists and scholars from non-Western countries by giving them a space in Part III of the book where they share their views and positions on intercultural theatre practices. These non-Western artists and scholars include Biodun Jeyifo and Martin Banham from Africa, Roma Potiki and Chris Balme (Maori) from New Zealand, and Rustom Bharucha from India. The predominant concerns raised by the non-Western artists and scholars are 'patriotism', 'collaboration', 'equality' and 'respect'. Here are some questions relating to the fairness of intercultural exchanges, which are worth considering for future research in the field of intercultural exchange and intercultural theatre exchange;

Who owns the numerous documentations that have been made by traditional, folk, and tribal performances from non-Western cultures with no acknowledgement, or perhaps, even payment to the communities involved? Does access to technological power ensure the rights of ownership and representation?

What gives artists from one culture the right to decontextualise other cultures and borrow conventions and techniques with no accountability of their changed, or perhaps, distorted meanings?

(Bharucha 1996, 208)

Bharucha (1996) states that when a foreigner (researcher) takes something from another country, he or she must acknowledge the source. Likewise, Roma Potiki, a great promoter of Maori Theatre, reveals her frustration of a 'white Pakeha' in an interview with Chris Balme (1996). Potiki mentions that the 'Pakeha' theatre director "had an intellectualized Pakeha form that used Maori motifs, rituals, concepts and politics" (1996, 172). She observed the 'Pakeha' controlling a Maori theatrical production but cared little about sharing his concepts. That was frustrating for Potiki who believed in passing on the skills and knowledge to another local group or director for sustainability purpose (Potiki 1996). The worst action one can do with intercultural theatre exchange is to gain local knowledge and use the local people and then abandon them. Therefore, as a researcher in another community, it is necessary to be consciously aware of sentiments expressed by non-Western artists and scholars to avoid similar problems when embarking on intercultural theatre exchange programs and research activities.

In this research, I endeavour to acknowledge research participants as collaborative researchers and performers, and co-researchers. I hope to promote collaboration and create an opportunity for the research participants who are the owners of their indigenous knowledge to share whenever they feel like without any fear or pressure. Participants will be reminded of their freedom of expression and participation as enshrined in the national constitution of PNG (Legislation 1975, 24). The research participants are purposely invited because of their experience in community theatre and cultural knowledge and performance background. Therefore the approach explored in my research project is very sensitive to addressing intercultural issues relating to exploitation, cultural abuse, trivialising cultures or misunderstanding and misrepresenting certain cultural knowledge and practices. As a Papua New Guinean I have lived in PNG since birth, I am also aware of specific intra-cultural issues and cultural exchange within PNG. Thus, should any issues arise among the participants I would facilitate a collaborative decision on cultural exchange among the participants and the collaborative researchers.

The challenge in this research is to create a new form of applied theatre that is representative of the source culture where the audience can recognise certain elements of their culture that will be used to deliver HIV and AIDS messages. This research cannot find an existing intercultural theatre exchange model that informs the development of an intracultural theatre exchange within a country. Lo and Gilbert's journal article '*Towards a Topography of Cross-Cultural Theatre Praxis*' critiques Pavis' 'Hourglass' theory (Lo and Gilbert 2002) arguing that it not serviceable for most intercultural theatre exchange. "The main problem with this model is one-way cultural flow based on a hierarchy of privilege..." (Lo and Gilbert 2002, 42). This reveals one-way reception for the target culture and limits collaboration or negotiation between the target and foreign culture as illustrated in Pavis' the hourglass model cited in (Lo and Gilbert 2002, 42).

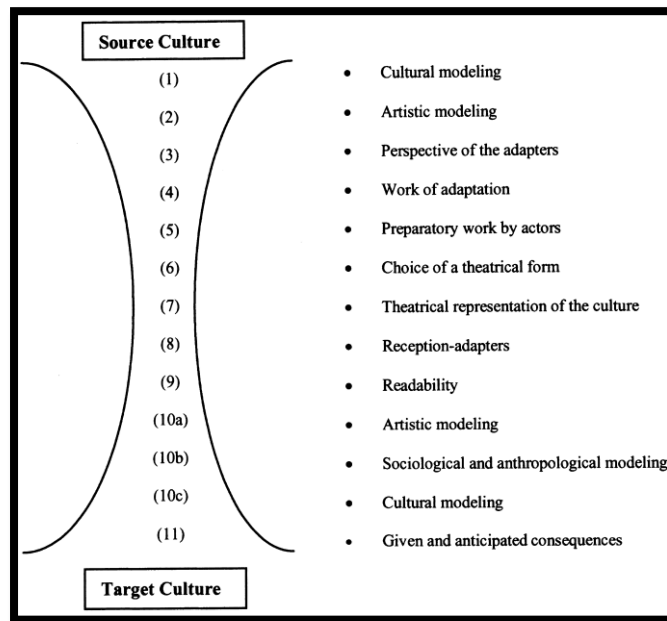


Figure 8: Pavis Hourglass Model of Intercultural Theatre (Derived from Lo and Gilbert 2002, 42)

The hourglass model indicates the process of cultural exchange from the initial conception of the intercultural project (stage 1 and 2) to the theatrical production project and its reception by the target culture (Lo and Gilbert 2002 42). It is interesting to read Pavis's Hourglass theory with an Eastern background because the theory seems to service the West and seems structured from a Eurocentric perspective. However Daugherty (2005), acknowledging Bharucha's model describes "pendulum models of interculturalism as a two-way street where the cultural sources are equally respected and theatre practitioners collaborate, moving back and forth with awareness of power differentials, to achieve consensus" (Daugherty 2005, 54). For the purpose of this research, Bharucha's "pendulum models of interculturalism" as a two-way cultural exchange that encourages collaboration will be used when developing the research and the performance on HIV and AIDS education in PNG. This study will learn from Bharucha's pendulum model and promote collaboration and exchange of ideas between the researcher and the participants, where both parties learn from each other.

In this study, the cultural exchanges take place within the same region and thus the term *intracultural theatre* will be used. "Intracultural theatre is Rustom Bharucha's term to denote cultural encounters between and across specific communities and regions within the nation-state" (Lo and Gilbert 2002, 38). The

intracultural theatre exchange within PNG is an example of a site-specific cultural exchange, which is a response to Lo and Gilbert's (2002) suggestion that a site specific performance would benefit the understanding of intracultural exchange. It will provide some understanding of intercultural theatre exchanges that can benefit both the East and the West. An intercultural theatre laboratory was initiated at QUT in stage three (3) of the creative development to explore how specific performance elements and genres gathered from the audit of PNG performance could be blended with the western performance techniques and applied theatre to create a new folk opera form of applied theatre and was presented to Australians, International members and Papua New Guineans living in Brisbane. It would be interesting to note the issues that emerge from this practice because currently there is no intracultural theatre model or theory to inform this practice. The audience response indicated that *Kumul*, the new folk opera form of applied theatre was recognised by Papua New Guineans living Australia.

3.9 CONTEMPORARY PNG LITERATURE AND THEATRE

The only substantial study on PNG theatre is Kirsty Powell's work in the early 1970s on pre-independence and post-independence plays by Papua New Guinean writers (Powell 1975). The major themes inherent in most of the early plays from the period 1972-1975 were related to confrontation between the coloniser and the colonised. Papua New Guinean writers utilised writing and literature to confront the colonial power in a bid for independence. For example, Leo Hanne's (Hanne) play '*The Ungrateful Daughter*' (1971) is a political allegory, which protests against the Australian government with the underlying message to grant PNG its political independence.

Consequently, PNG theatre is seen as part of everyday culture but has gradually been influenced by introduced cultures. Theatre and religions are two of the many examples which can be read in Gorle's (Gorle) article '*The Theme of Social Change in the Literature of Papua New Guinea, 1969-1979.*' In this article, Gorle (1995) analyses pre-independence and post-independence writings and dramatic plays by Papua New Guinean writers and discusses the different levels of social change that influence people's lifestyles and their cultural practices. For example, the

four major themes in PNG literature (short stories, novels, poems, plays, drama and theatre performances) are highlighted:

First, there was the need to provide an accurate and uniquely Papua New Guinea record of events, serving to balance the sometimes misleading accounts of the country and its history that had been written ... second desire to foster nationalistic energy by recording and celebrating Papua New Guinea's past traditions and building a sense of national pride from the cultural heritage ... Third, there was a desire to incorporate legends and other traditional materials in the new English literature ... The need for self-appraisal was a fourth major concern in the first decade of writing. (Gorle 1995, 86)

The literary growth in the 1960s and 1970s at tertiary institutions especially the Language and Literature Department at the University of Papua New Guinea encouraged students to write their own plays and perform them for the urban population and the expatriate community. For instance, Nora Vagi Brash's play *'Which Way Big Man'* (1996) educated the public about the impacts of developmental changes in the country and captured the attention of confused minds of "many people in Papua New Guineas are now at the cross road and have to make important decision about which road to take" (Brash 1996, 14).

The contemporary theatre practices witnessed in contemporary PNG is directly or indirectly influenced by western theatre through the work of Greg Murrphy, Peter Trist and Ullier Beier (Murphy 2010). As Inimgba reveals, contemporary theatre refers to any "forms of theatrical or dramatically writings, and performances that have been influenced by other forms of theatres presented by Papua New Guineans and other groups of nationalities in Papua New Guinea" (Inimgba 2001, 71). The indigenous cultures and performances were mixed with the western scripting, directing and performance techniques to produced hybrid plays, theatre and performances, which were, presented to both the local and expatriate audiences in urban cities like Port Moresby.

Contemporary theatre and drama in PNG is a modern influence as Powell (1975) notes that "Papua New Guinean drama was born in the 60's and 70's at a point where cultures, ancient and modern, Melanesian and Western meet" (Powell 1975, 1). This could mean that the contemporary Papua New Guinean literature and theatre emerged when the tertiary institutions like the University of Papua New Guinea and Goroka Teachers College were established which enabled pre-independence and post-independence writers such as Bernard Narokobi, Michael

Somare, John Waiko, Russel Soaba, Nora Vagi Brash, Soariba Nash, Steven Winduo, Regis Stella. The catalyst that instilled the literary and dramatic interest in these young writers were expatriates like Ulli Beier, the German Jewish editor who moved from Nigeria to work in PNG. He was influential in facilitating the development of the Creative Industry Faculty in the 1960s. Furthermore, Ulli Beier also supported the interest of other expatriates in the areas of drama education and theatre in PNG (Murphy 2010).

3.10 FOLK OPERA THEATRE

In the history of Papua New Guinean theatre (Murphy 2010), an attempt was made to create a unique form of theatre that synthesised the rich cultural traditions of Papua New Guineans to create a national performance that is representative of Papua New Guineans. The catalyst behind this new form of theatre known as folk opera was Greg Murphy (2010), the founder of the Raun Raun Theatre. The name Raun Raun Theatre means Traveling Theatre in Papua New Guinean Tok Pisin language spoken widely in PNG. The Raun Raun Theatre was a popular village theatre that travelled to villages to present improvised plays with themes ranging from community issues to commissioned plays to folk opera theatre. The focus of this discussion is on folk opera and its impact on Papua New Guinean contemporary theatre in PNG.

Greg Murphy has contributed immensely to the growth and development of PNG contemporary theatre and drama, and he deserves acknowledgement for his contribution in creating the Raun Raun Theatre (Traveling Theatre). Greg Murphy is an Australian Theatre graduate from Melbourne and Monash Universities who came to PNG in early 1968 and worked as an academic. With his qualifications in drama and theatre majoring in Elizabethan and African drama, he taught English Literature and Drama at Ballarat Teachers College in 1972 and then Creative Writing and Drama at Goroka Teachers College in PNG from 1973-1974. The following year he established the Raun Raun Theatre (Griffith and Griffith 2006).

The Raun Raun theatre started with two main ideas, as Murphy writes in the preface of the script book *Niugini Niugini*: “one was to produce plays which would be about the problems and interest of the village and the other was to invent a new kind of theatre which would capture the atmosphere and the spirit of Papua New

Guinean traditional culture but expressed in a contemporary way” (The Department of Education Papua New Guinea 1985, 7).

Murphy employed an interesting technique of bringing young actors and their rich traditions, cultures, songs, dances, chants and stories from different parts of PNG to create a new form of performance. This was explored through the creative process of ‘folk opera’ developed by the Raun Raun Theatre in the 1975 and documented in Murphy’s book *Fears of Loss Tears of Joy*, published in 2010.

Murphy’s book provides an insight into the growth and development of the Raun Raun Theatre Company and discusses Folk Opera theatre, a form of theatre that synthesised cultures from different parts of PNG through a creative process of recognising, de-realising and re-realising various cultural expressions into a contemporary art that is more representative of PNG (Murphy 2010).

The concept of ‘folk opera’ was fully realised in the theatrical production titled ‘Niugini Niugini’, a trilogy (three performances) that consisted of ‘*The Sail of the Midnight Sun*’, ‘*My Tide Let Me Ride*’, and ‘*The Dance of the Snail*’ produced by the Raun Raun Theatre under the directorship of Murphy. The trilogy is a hybrid performance which utilises allegory to represent the political growth, development, colonialism and independence of PNG as presented in ‘*The Sail of the Midnight Sun*’, a dramatic performance (Murphy 2010). ‘*The Sail of the Midnight Sun*’ performance captured different cultural expressions from different parts of PNG and was narrated using John Kasaipwalova’s story from the Trobriand Island and abstracting dance forms from Manus Province, Siassi in Morobe Province and Sepik Province to create a distinctive piece of contemporary theatre giving birth to the trilogy, ‘*Niugini*’ (Murphy 2010).

I read about the folk opera theatre when pursuing an honours degree at the University of Papua New Guinea in 2002. In an interview with William Takaku, a pioneer theatre artist in Papua New Guinea, I learnt from Takaku that the Raun Raun Theatre was a popular theatre that fused traditional performances from many parts of the country into the folk dance and drama that was uniquely Papua New Guinean (Takaku 2002b). It involved a mixture of dance, drama, song, music, and dialogue.

Generally speaking, folk opera is a dance drama in which traditional songs; dances and sometimes-contemporary songs and dances are incorporated into

traditional myths and legends from different parts of Papua New Guinea. This means that indigenous cultures and traditions are incorporated into theatre performances based on a storyline that follows a myth or legend of a particular place. The storyline is coordinated into scenes and delivered using “dialogues, actions and dance; the acting and mime is like a picture force, showing the story, and the dance is like a feeling force, directing the emotions. The scenes are clear units of the storytelling process” (The Department of Education Papua New Guinea 1985, 7). The main point is that Murphy’s idea of folk opera was unique and new, and tapped into the rich oral and performative traditions of Papua New Guinea and transposed the theatrical festivity through the process of folk opera that utilised “dialogue as ‘story force’ to motor the story, mime as ‘picture force’ to symbol the story, and dance as ‘feeling force’ to rhythm the story” (Murphy 2010; The Department of Education Papua New Guinea 1985).

The folk opera theatre incorporated contemporary stories and traditional stories and dance, accompanied by traditional instruments such as kundu drums (hourglass drum), garamut conch shells, and seeds. Some traditional dance occurred in the form of dance-drama. It was either an historical or imaginative performance based on rituals, myths, and legends. Traditional dance and drama were interwoven, and music accompanied the dance drama and was performed in a language that the performer was comfortable with, as was encouraged by Murphy, which enabled the performers to take ownership of the performance. In conclusion, the Raun Raun Theatre was:

One of the most outstanding theatre groups to develop the new, independent PNG. The Raun Raun (Travelling Theatre) became adept at fusing traditional performances from many parts of the country into a folk opera dance and drama format. In this medium, folk dramas took the form of dance more than a dialogue-like storyline (Takaku 2002a, 21).

However, the folk opera theatre ceased in the 1980s and no longer exists today. The National Cultural Commission, the government institution responsible for the arts, culture and creative industry in Papua New Guinea, amalgamated Raun Raun Theatre with the National Theatre Company into ‘the National performing Arts Troupe’ based in Goroka in the Eastern Highlands Province of PNG. In this creative performance project, I will reflect on the folk opera creative process to inform the

development of a new form of applied theatre for HIV and AIDS education in Papua New Guinea.

3.11 KUMUL: A NEW FOLK OPERA FORM OF APPLIED THEATRE FOR HIV AND AIDS EDUCATION IN PNG

In 1975, Greg Murphy, an Australian expatriate gather selected young Papua New Guineans together to form a theatre company known as Raun Raun Theatre, literally known as the travelling theatre which travelled to villages to present villages plays. In the mid 1980's, Raun Raun theatre gained popularity in Papua New Guinea through its trilogy 'Niugini Niugini' which consisted of 'Sail the Midnight Sun', 'My Tide Let Me Ride' and 'The Dance of the Snail' (2010). The production of 'Niugini Niugini' was an attempt to create a Papua New Guinean performance style using synthesised performance elements from all around PNG and created folk opera, huge spectacular shows that travelled the world (Murphy 2010). Due to political reasons, Raun Raun Theatre was amalgamated with the National Performing Arts Troupe and with the new leadership and institution folk opera. Its history survives in the memory of Greg Murphy and the ex-members of Raun Raun Theatre Company.

This research draws on the existing performance tradition in Papua New Guinea and blends it with western performance tradition together with applied theatre and folk opera. In the history of Papua New Guinea theatre, an attempt was made by Greg Murphy and his indigenous actors to create a hybridised performance that involves western performance tradition and indigenous performance tradition. This is an example of an intercultural theatre exchange between the indigenous performance tradition and western performance tradition that has the potential to be utilised as a communication tool to address social and developmental issues. Furthermore, Murphy's creative force entwines the story force, picture and feeling force, which is a unique process of synthesising performance using visual elements of performance, stories and dance movements. An audit was conducted to examine the performance forms in PNG in order to create a new form of applied theatre that draws from PNG performance tradition, including folk opera, and blends it with western performance techniques.

In my research, the outcome of my creative work is a new form of applied theatre entitled 'Kumul: A New Folk Opera Form of Applied Theatre for HIV and

AIDS Education in Papua New Guinea'. 'Kumul' is an example of what Murphy (2010) calls 'folk opera' but it does not emulate Murphy's folk opera because it has specific characteristics, which seem to differ from Murphy's folk opera spectacle. However, Kumul folk opera draws on Murphy's folk opera form of story force, picture force and feeling force to empower, enrich and drive both the narrative and performance. Each of these elements will be discussed in detail under the heading entitled 'Folk Opera.' This research claims that Kumul is a new folk opera form of applied theatre for HIV and AIDS education and does not emulate or reproduce Murphy's folk opera. This study significantly departs from Murphy's folk opera form because it is a PhD research and is also a scripted performance that delivers health messages. Kumul folk is an applied theatre performance designed for the community which is presented in the village according to community timing. It is relational involving the community leaders and HIV and AIDS service providers.

The table below offers a comparison between Murphy's folk opera and Kumul folk opera.

No.	Murphy's Folk Opera	Kumul: A New Folk Opera Form of Applied Theatre
1	Improvisation	Scripted performance Developed through Research Process of; i) Auditing performance forms in PNG. ii) Exploratory workshop, iii) Script workshop at an intercultural theatre laboratory and, vi) Testing the performance model to assess its efficacy in the community.
2	No script	Scripted performance
3	Folk opera designed for the conventional theatre.	Created for the Community and staged in the community meeting space.
4	Performed to paid audience and for entertainment	Free and open to everyone in the community to deliver HIV and AIDS messages and motivate behaviour change.
5	Documentation for Archive	Intensive documentation for analysis and examination.
6	Collaboration with Raun Raun Theatre members.	Collaboration with research participants, HIV and AIDS service providers, University of Goroka, and community leaders such as the catholic priests and youths and women's groups.
7	No post-performance interview however attracted media coverage. The audience also	Post performance interview with the audience and focus group discussion. HIV testing and HIV and AIDS awareness.

	offered comments after the performance informally.	
8	Performance developed in Papua New Guinea with members of Raun Raun Theatre in Papua New Guinea.	Performance developed in Papua New Guinea with community theatre practices, student and international collaborators at Queensland University of Technology (QUT) in Australia and presented in two selected communities in Papua New Guinea; an urban settlement and a village.

Figure 9: Comparison of Raun Raun Theatre and Kumul Folk Opera

‘Kumul’, a New Folk Opera Form of Applied Theatre emerged out of my PhD research project that explored the issue of HIV and AIDS education in Papua New Guinea. It examined the aspects of motivating behaviour change for HIV prevention through the use of applied theatre that blended both the western performance techniques and indigenous performance traditions, including folk opera form in Papua New Guinea. The development of Kumul is informed by theoretical concepts within the disciplines of western theatre, applied theatre, theatre for development, indigenous Papua New Guinean theatre and broad principles of Papua New Guinean way of life.

This research claims that ‘Kumul’ is a new folk opera form of applied theatre for HIV and AIDS education in Papua New Guinea because it followed the research process beginning with an audit of PNG performance forms. Furthermore, it drew from the audit to facilitate an exploratory workshop that explored effective strategies for facilitating HIV and AIDS discussion using the cultural forms and performance elements derived from the audit which then led to the development of the ‘Kumul’ Folk Opera script. The scripted performance was workshopped within an intercultural theatre laboratory at Queensland University of Technology with Papua New Guineans and international participants to develop the folk opera forms. The participants also examined whether the ‘Kumul’ folk opera script could be read and understood by Papua New Guineans living abroad while maintaining its cultural authenticity. ‘Kumul’ is an innovative applied theatre performance for HIV and AIDS in Papua New Guinea because it differs from existing theatre for development practices in Papua New Guinea, it is driven by research, is collaborative and involves HIV and AIDS service providers and community leaders.

In conclusion, Kumul, a new folk opera form of applied theatre is innovative, unique and distinctive from existing theatre practices. It motivated forty (40)

audience members to voluntarily queue up for HIV testing immediately after the presentation of the 'Kumul' performance in one of the performance sites in the rural village. 'Kumul' motivated behaviour change facilitating voluntary, counselling and HIV testing in the rural community. This raised the level of HIV and AIDS awareness and communication and education to another height in Papua New Guinea.

CHAPTER 4: RESEARCH METHODOLOGY

4.1 RESEARCH DESIGN

This research exists within the performative paradigm and is framed within two bodies of research strategies predominantly employed in creative industry research: practice-led research and reflective practice. Both research strategies consist of methods that are familiar to creative practice and the researcher, namely literature review, artistic audit, archival research, creative practice, observation and reflective journaling. These methods enrich creative practice research and creative development.

4.1.1 PERFORMATIVE PARADIGM

Performative Research was prominently acknowledged as the third research paradigm in the early 1990s (Gray 1996). This research paradigm guides creative practitioners and artists to pursue research through their practice and express their findings in symbolic media instead of presenting them in numbers, graphs or words. As Haseman (2006) articulates, performative research is “expressed in non-numerical data, but in the form of symbolic data other than words in discursive text. These include material forms of practice, of still and moving images, of music and sound, of live music and digital code” (Haseman 2006, 103). The research findings are enriched both in theory and practice, which means creative researchers investigate the theories underpinning their practice whilst experiencing their creative practice (Haseman 2006, 103). The creative development in this study involved a performance developed through the process of exploring ideas derived from theory and experimenting with these ideas through exploratory performance workshops using improvisation and reflective practice. This involved the researcher maintaining a reflective journal documenting the process of developing the performance and also recording the reflection before the performance, during the performance and after the performance to monitor the progress of the creative performance development.

This researcher followed Donald Schön’s (1992) reflective-in-action and reflective-on-action. The performance process and development was also documented using a video, audio and still camera to record the moving images and take still images to keep a comprehensive record of the different stages of the

creative performance development. Furthermore, I as the researcher developed the script and participated in the performance as character thus closely reflecting on my own creative work which “involves the practitioner’s own construction of meaning, purpose and significance in his or her practice” (O’Toole 2006, 57). In the event that I was unable to reflect on my practice in situation such as where I was involved in the performance, O’Toole offers rich a third type of reflective practice. A third party observation is conducted where the researcher is involved in the performance preferable by a professional researcher or even a good friend. This person is invited to attend some sessions of the rehearsals and fieldwork to offer their own observation of the sessions (O’Toole 2006, 105). The reflective practice notes all the critical period of learning, which is subsequently reviewed, for analysis during the thesis writing.

The efficacy of performative research requires appropriate research strategies to control the legitimate output of performative research such as incorporating practice-led research, user-led design and software design elements to achieve the desired outcome (Stock 2010). In the performative research paradigm, practice-led research functions as the overarching strategy whereby practice drives the research. Practice-led research will be discussed separately in the following page as the overarching strategy.

In performance research, most creative practitioners are driven by “an enthusiasm of practice” (Haseman and Mafe 2009, 56). This means that the researchers are excited about a particular aspect of their creative practice, technique, concept, and space, and experiment with it (Haseman and Mafe 2009). This research was driven by both the researcher’s curiosity and “enthusiasm” (Haseman 2009, 56) to explore performance as a “social behaviour” to gain a better understanding of “social life” (Madison and Hamera 2007, xv). The social life of Papua New Guinea (PNG) forms part of the everyday aspect of their lifestyle that is influenced by the cultural beliefs and norms, rich performance tradition and the languages. The initial task of this research was to conduct an audit of everyday aspects of life, especially the social forms of communication through exchange of cultural practices such as singing (singing and dancing). I attended a cultural performance to document and observe the singing during the festival and celebration on the national Independence Day, which is usually held on the 16th September annually. People display their

cultural performance on this occasion. My first fieldwork was undertaken in September 2011, which involved visiting the national archives, the national library and the film institute to conduct a literature review on the available footage and literature on PNG performance forms. I also attended cultural shows to observe the selected performance forms and identify performance elements and forms which could be repurposed to create a hybridised performance for HIV and AIDS education.

4.2 RESEARCH STRATEGY

4.2.1 PRACTICE-LED RESEARCH

This discussion examines practice-led research as the overarching research strategy that frames this research. It also uses Gray's (1996) definition on practice-led research to understand the significance of practice-led research. It also draws on Life Drama research as an example of a practice-led research.

Practice-led research is the primary research strategy employed in performative research by creative practitioners and artists to conduct research. Practice-led research is situated within creative practices such as drama, theatre, music, dance, visual arts and creative writing. Creative practice is "both a driver and outcome of the research process" (Hamilton and Jaaniste 2009, 1). This means that the research is initiated within creative practice and development familiar to the researcher who is also the creative practitioner. The most useful definition that frames the contours of practice-led research is derived from Gray:

By practice-led research I mean firstly, research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominately methodologies and specific methods familiar to us as practitioner (1996, 3).

I was the researcher and the creative practitioner who conducted the research through creative practice, and assessed the problems and questions that emerged from the practice. As a researcher I utilised research strategies and methods that were familiar to my creative practice (Haseman 2010; Mafe 2009). This does not restrict me as a creative researcher from using other research strategies and methods, depending on the nature of the research and the research problem. For example research tools and strategies from both the qualitative and quantitative research paradigms could be used as the research progresses.

Being part of Life Drama research, I also learnt the principles of practice-led research whereby a team of applied theatre practitioners lead the research. Life Drama researchers such as Andrea Baldwin, Brad Haseman, Hayley Linthwaite and Martin Tonny (Life Drama 2010) draw from their expertise in drama, applied theatre and sexual health, applied theatre and arts education, and research experience to conduct the research through workshop modes, continuously reflecting on the practice and observing its progress. In Life Drama, practice-led research is “the centre of the design, conduct and reporting of the research. In the process of creating new works, artist-researchers make original contributions to the store of knowledge about their disciplines through a rigorous investigation of practice” (Life Drama 2010, section 3.2). The research design values creative performance development through the process of reflective practice and documentation. Through the development of research, I utilised my artistic ability and performance experience to make a legitimate contribution to new knowledge.

4.2.2 REFLECTIVE PRACTICE

The notion of reflective practice is pivotal to theatre making because through consistent reflection and rehearsal the researcher/theatre practitioner will improve and refine the “construction of meaning, purpose and significance in his or her practice” (O'Toole 2006, 57). Jonathan Neelands neatly summarises reflective practice as a critical journey for an individual and states that:

the reflective practitioner strives to be self-knowing as well as other-knowing. To dig deep into self in order to bring into consciousness, the otherwise unconscious instincts, habits, values and learnt behaviours that shape their practice, as well as to self-distance their interpretations of the effects of self-as-teacher on the lives, achievements, experiences and aspirations of those they work with, both colleagues and students (2006 19).

Neeland's (2006) concept of self-knowing and other-knowing are two different identities in a person and I find this concept fascinating in Boal's words: “In every one of us there's an actor-someone who acts-and a spectator, who watches the actor acting. We have the ability to watch ourselves doing things” (Boal 1997, 32). In my interpretation, a creative performance such as a dancer or a performer embodies dual identities, the first identity is the actor, someone with the personalities, beliefs, talents and skills of the spectator who is a physical being like the dancer or the performer, or in the case of this researcher it is me, ‘I’ the researcher. With this background, Neeland's (2006) ideas on the self-knowing is the researcher or the

performer or the dancer whereas the other-knowing being is the second identity who is the actor, one who is involved in the performance and these are the artistic strengths and abilities of the performers. In my reflective practice, what is important to monitor is how the actor crafts the performance. Thus, in my research the reflective practice will capture the strategies, process, methods, tools and materials that the actor engages with to craft the performance.

A reflective practitioner has to develop both the abilities of self-knowing and other-knowing in order to assess and explore new ideas. The reflective practitioner is aware of the weaknesses and strengths of the practitioner just like the teacher who is self-knowing. If a reflective practitioner is a creative artist, he or she must also refine the ability of other-knowing because the artist will draw inspiration from other sources to improve the creative practice development.

Self-knowing and other-knowing are abilities that the creative practitioners have employed in order to independently assess their creative work. The three reflective practices that are widely employed in creative practice are: Knowing-in-Action, Reflection-on-Action and Reflection-in-Action (Schön 1992; Neelands 2006). This research followed the reflective cycle of Reflection-on-Action, Reflection-in-Action and Reflection-outside action. The third cycle of reflection made up the critique and feedback provided by the researcher and the research participants towards the end of the creative development and rehearsal. However the synergy between the performers and the researcher was the continuous reflection within themselves, which is the actor identity, knowing of their abilities, skills and talents which is primarily their tacit knowledge from which they drew to remind themselves of their own creative input.

In the exploratory workshop, the focus was on the development of the scripts and creative performance. This process required thinking and reflection. For the performance development in my research I utilised 'Knowing-in-action' and 'Reflection-in-action' to refine my creative work. Each of these reflective practices is discussed below.

KNOWING-IN-ACTION

Knowing-in-action relates to the knowledge of a particular act or activity. It is the knowledge within an individual that guides the behaviours and actions of this

individual. Donald Schön asserts; “by knowing-in-action I mean the knowing built into and revealed by our performance of everyday routines of action... Knowing-in-action is sometimes labelled ‘intuition’, ‘instinct’ or even ‘motor skills’... it is a form of intelligence...” (Schön 1992, 124). Knowing-in-action translates to the knowing of doing a particular action or thing such as knowing how to cook or stage a play. For example, mastering the skills of scripting and dramatisation is the quality of knowing-in-action.

The knowing-in-action in this research is located within the creative practice and creative development facilitated by the researcher who worked closely with performers. Both the researcher and the performers utilised the script as a set of instructions that generated creative responses and actions to disseminate HIV and AIDS messages. Knowing-in-action took the form of a structure whereby the practitioners were self-knowing as they were informed through the process of exploratory workshops, improvisation and play building techniques to stimulate indigenous performance genres through cultural elements such as signs, symbols, costumes, metaphors, rituals, chants and dirge drawn from the audit of PNG performances. The performance elements that failed to support the performance were replaced by the performers’ cultural knowledge. Thus, the participants were self-knowing considering their cultural background and at times relied on it to inform the creative performance development.

In the performance, the artists relied on the emergence of the performance ephemeral work. I was aware that new ideas were generated through practice and rehearsal but it could easily be lost as well. Thus, in order to monitor the form, structure, style and technique explored to devise a performance element, I carefully captured most of the actions using a video camera, which was set up during the rehearsal all the time. However, in research like this one, I the researcher was involved in the performance, thus the participants were encouraged as co-researchers to document and control the camera direction wherever necessary. This was particularly important when an interesting idea or performance technique was explored or created. I reviewed the video every evening to build on the emergent ideas the following day.

My knowledge and skills in performing arts and literature provided the foundational knowledge for the creative development following this cycle; script construction, script workshop, reflection and presentation of the script, and evaluation. In order to refine the creative practice, the performance on HIV and AIDS relied on effective reflection skills from both the researcher and the performers. Throughout the creative development process: improvisation, rehearsal and reflection are pivotal to monitoring the performance. The research participants and performers were informed to own their own skills, talents, and beliefs. They were encouraged to appreciate their second identity to inform their practice through knowing-in-action (Schön 1992) embodied in the performance to deliver HIV and AIDS messages. Knowing-in-action was pivotal during the reflective practice and that informed the performers, including the researcher, to reflect on the performance, reflect in the-performance and after the performance. Through consistent reflection and drawing from other-knowing, the script and the performance sharpened with great outcomes.

REFLECTION-ON-ACTION

The process of reflection was valuable to advance the creative performance during rehearsal. Reflection-on-action involved the practitioner's ability to note the surprises, doubts, puzzles, and uncertain and challenging moments, responding smoothly through on-the-spot experiments" (Schön 1992, 124-125). The kind of reflection-on-action is what Schön calls "action-present" which requires the participants or performers to "think of what they are doing while doing it, without the use of words" (Schön 1992, 125). I encouraged both verbal communication and improvisation as responses to surprises, doubts, uncertainty, and puzzled moments during the rehearsal process. There were certain incidences where the research participants gathered at a corner of the performance space to inform each other of their weaknesses and strength. It could be stated that the participants peer-assessed their performance and reflected on it before progressing with the next level of creative development. In this situation I as the researcher observed and noted the learning take place. I did not interfere because I lacked the cultural knowledge to approach them and was concerned that I could therefore raise resentment, even possibly unknowingly insulting them or influencing their thinking. There were moments where the participants reflected-on-action and assessed their own

performance and developed strategies to improve the performance (Neelands 2006, 19).

In conclusion, reflective practice was crucial in the development of the creative performance. The performance progressed because the participants reflected on their own practice and learned from the weaknesses and strengths exposed through the collaborative creative work. Each participant reflected on the performance, in the performance and after the performance to refine the creative performance product.

4.2.3 ARTISTIC AUDIT

Many researchers in the creative arts disciplines and cultural studies have utilised 'Artistic Audits' as a research method to survey, investigate, and examine existing artistic art work, cultural knowledge and artists (Gattenhof 2004; Haseman 2006). In her paper 'The Poetics of Deterritorialization: a Motivating Force in Contemporary Youth Performance', Gattenhof (2004, 1) employed artistic audit to investigate a selected number of youth performances in Australia and Europe to examine the use of "performative forms, content creation/dissemination, the use of technology...." Each time Gattenhof (2004) attended a performance by the youth theatre company, she kept a journal entry and analysed how to document her findings. The artistic audit is "designed to transform the literature review into a more layered and rich analysis of the contexts of practice within which performative research operates.

Undertaking an artistic audit is essential for the practice-led researcher who, for example, is investigating the inter-relationship between the live body and projected image in performance" (Haseman 2006, 105). My knowledge on artistic audit is informed by Haseman's (2006) approach to investigating the performative aspect of people's lives, which involves their performance tradition, the performers and their interpretation of the performance. For this research, the artistic audit was employed as a method to survey existing literature on performance research and also it required documentation of the existing performance tradition in PNG.

I began to conduct an audit on the available literature and viewed archived videos and photographic images on PNG performance. The audit began in June 2010 to December 2010, however the process was ongoing because most of the documents especially the videos and photographs viewed were black and white with faded

images. The search began at the University of Papua New Guinea Library, Institute of PNG Studies, National Cultural Commission, National Library and Archive and ended at National Museum and Art Gallery. In conclusion, the audit on Papua New Guinean performance increased my awareness of PNG cultural performance genres to develop a cultural relevant performance on HIV and AIDS education that was recognisable by Papua New Guinean audiences in the rural community. In the context of my study, I employed the artistic audit as a method to examine the existing performance forms in PNG. I documented selected performance and analysed the performance elements that constitutes it in order to draw from it and repurpose it for HIV and AIDS education. In conclusion, this practice-led research is initiated through practice and driven by a creative practitioner who employs the tools and methods that are familiar to her practice in order to create a piece of performance for social education.

CHAPTER 5: AUDIT OF PNG PERFORMANCE

This chapter provides an overview of the survey of Papua New Guinean performance forms and discusses the specific elements that constitute each of the performances selected for the audit. The discussion illuminates the cultural realities that reflect the broad principles of Papua New Guinean ideology such as people's interpretation of the cosmology, ancestral beliefs, spirituality and attachment to the land and village. There are some assumptions in this ideology that influence people's behaviour and way of life in Papua New Guinea (PNG). Through the audit process, common principles of PNG ideology and predominant cultural forms and performance elements were explored to examine its potential in delivering HIV and AIDS messages. This was experimented with in an exploratory workshop for a week at the University of Goroka with five community theatre practitioners.

In this research, 'PNG performances' refer to cultural performances or any theatrical performances outside of the conventional theatre that reflect "certain performative aspect of everyday life" (Reinelt 2002, 201). Performance is defined as;

- certain performative aspect of everyday life,
- cultural performances, embodied performance, cultural construction,
- processual performance,
- performance for maintaining community, social life and force of memory,
- production and consumption of material culture and its contexts.

(Reinelt 2002, 201).

A performance is a representation of a specific cultural construction that follows a particular process and structure. The makeup of structure and how it is performed is theatrical as Joachim Feibach states "that any concept of theatricality should be based upon structural essentials of the specific cultural production of theatre" (2002, 17). Advancing Feibach's (2002) discussion, theatre is viewed as a "type of social communication ... in innumerable forms" (Feibach 2002, 17). Theatre as an important aspect of communication and socialisation is predominant in most oral societies such as PNG where storytelling facilitates the social interaction between the orators and the listeners. In "oral societies, full-fledged theatre occurs when a single story telling or praise-singing, demarcating particular space and a

specific physical relationship with onlookers; the creative cooperation of several bodies is at the core of more complex theatre forms” (Feibach 2002, 17). Most theatre activities in non-conventional theatre function as;

- i) a social communication (meaning & understanding),
- ii) a communicative process (symbolic action, visual movement),
- iii) imitating social life (mask, festival)
- iv) semiotic process (abstracts of culture).

(Feibach 2002, 17).

PNG has diverse cultural performance forms and each performance is a construction of everyday aspect of life, which Takaku discuss as “theatre for life” because it involves a lot of preparation and drama (Takaku 2002, 13). It is from this perspective that I drew my criteria to examine cultural performance that embodies everyday nature of sustaining life and living, such as going fishing and hunting which reflect PNG way of life. My interpretation of PNG performances is framed as ‘an embodiment of a certain aspect of life that follows a certain process and structure within a given culture in PNG’. In this island nation, the cultural performances are also equivalent to the number of languages, which are projected to be 864 (+) (Nekitel, Winduo and Kamene 1995). Given that, it would be impossible to examine more than 864 (+) cultural performances, therefore the performances that I selected to audit were based on the following criteria;

- cultural element
- performative quality
- theatricality element.
- predominant in PNG

Hence, an artistic audit was conducted to survey selected performance forms in PNG that aligned with this criteria in order to achieve the development of the new folk opera form of applied theatre. The outcome of the audit then informed the development of the creative work in chapter five (5) which is a development of Kumul, a new folk opera of applied theatre for HIV and AIDS education in PNG.

5.1 STAGE 1: FIELDWORK IN PAPUA NEW GUINEA (SEPTEMBER 2010 AND SEPTEMBER 2011)

The initial stage of this research began with an audit of Papua New Guinean performance genres. The artistic audit surveyed the available literature on PNG and utilised pre-identified performance elements and cultural forms to develop the new form of applied theatre for HIV and AIDS education. The artistic audit formed part of the literature review and involved viewing archived videos and photographic images on PNG performances. The audit began in June 2010 and ended in September 2011 in PNG. I conducted the search at the University of Papua New Guinea Library, the Institute of Papua New Guinea Studies (IPNGS), the National Cultural Commission (NCC), the National Library, and the National Archive in Port Moresby. The search began with a general survey to gain an overview of the available literature and documentation on PNG cultural performances. The video and photographs viewed were black and white with faded visibility. Furthermore, the performances documented were rituals and initiation, which would have restrictions on reproducing, replaying or repurposing for HIV and AIDS education. Thus, I decided not to use it and travelled to the sites where performances were staged. I attended cultural shows in PNG to document and observe the performance forms and elements and identified the forms and elements of performance that were exposed for the public or audience to see.

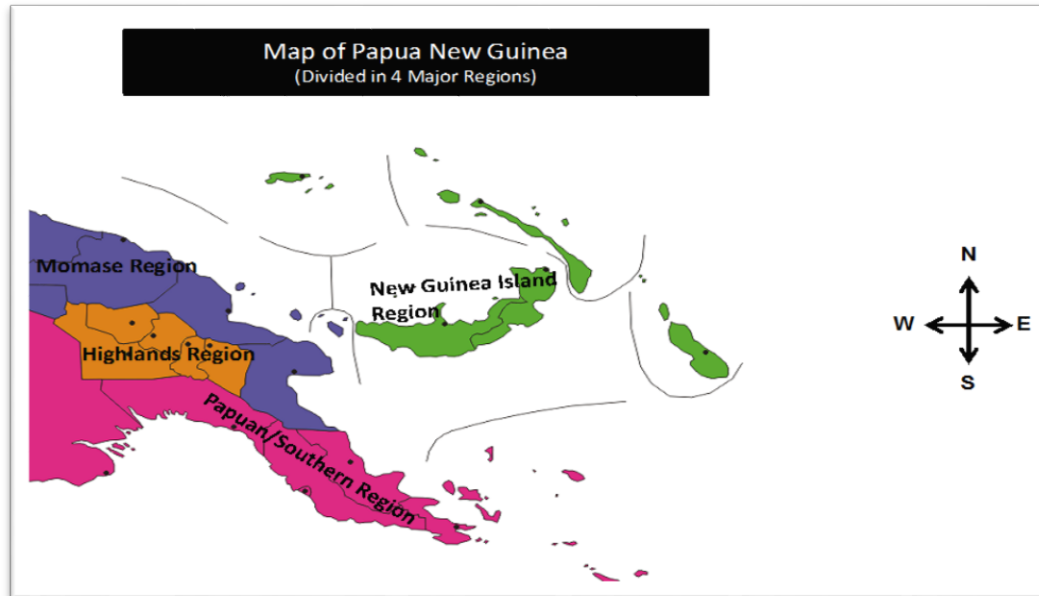


Figure 10 Four main Regions of PNG

PNG is divided into four main regions, the northern section of PNG which is defined as the New Guinea Island Region, the southern part of PNG identified as the Papua or Southern Region while the western part of PNG is known as the Momase Region and the central part of PNG, known as the Highlands Region.

5.1.1 METHOD OF SELECTING PNG PERFORMANCE FOR AUDIT

The first fieldwork involved auditing the available literature and archived videos and photography on performance forms in PNG, which was unsuccessful due to the quality of the materials. Therefore, I made another attempt to travel to the field where the PNG performance forms were presented. I attended cultural shows to witness, observe and document the performances.

The purpose of the audit was to examine selected performance and draw specific elements from these performances and repurpose them for HIV and AIDS education. With this objective, the following criteria were devised: recurring performance element, public and private, playful cultural forms, replay and repetition.

I began the audit at the National Museum and Arts Gallery in Port Moresby in September 2010. I spent one week going through cultural artifacts; I worked with two technical officers who carefully opened up the sealed packages and envelopes in which the performance artifacts from most of the provinces in PNG were enclosed. I

specifically requested cultural items that were used for cultural performance such as costumes, masks, bilums (string bags and baskets), headdress, feathers, shells, necklaces, armbands, waist belts...etc. The exercise of reviewing the mentioned cultural items was an ambitious mission. It was an unimaginable request, as it would probably take more than one year to examine each item considering the diversity of cultural performances in PNG. On the third day of the first week of the audit, I was exhausted and so were the technical officers who kindly assisted with the handling of the items. I returned home troubled about how to best understand the information in order to draw from it and repurpose it for HIV and AIDS education.

From the preliminary search at the National Museum, I had realised that some cultural items didn't have a proper catalogue record and there was no way I could use it because of its origin. The nature of my research is such that I had to examine PNG performance tradition and draw certain elements from it and then repurpose it for HIV and AIDS education so it would have social impact and motivate behaviour change. This required me to actually see the performance and then isolate the performance elements that have some intrinsic value for public entertainment and social education. The application of the isolated performance element had to be replayed, repeated and be playful.

With this rationale, it was a personal choice to select only eight performances out of the eight hundred (800) plus performances in PNG. The selected eight performances include; Tufi dance from the Oro Province, Milamala Yam dance from Trobriand in the Milne Bay Province, Malanggan Festival from New Ireland, Tubuan Ancestral dance from East New Britain, Sia dance from Morobe Province, Yamin Siria dance from East Sepik Province, Asaro Mudmen dance from Eastern Highlands Province and Kong-garr Festival in Simbu Province. These performance forms were selected based on the following criteria: recurring performance elements, public and private, playful cultural tourism, and playful repetition.

RECURRING PERFORMANCE ELEMENTS

In the three years of my PhD journey, I travelled to PNG to document the cultural shows and witness the performances in order to repurpose certain features of the performance forms and elements for my creative performance development. This formed part of the fieldwork observation under the audit process. The fieldwork

observation required documentation of cultural performances following appropriate protocol and observing the performance live as it was presented during cultural shows in PNG. Through this process of data collection, I noted that although the performances displayed varied in form, distinctiveness and individuality there was manifestation of some recurring elements. For example, in Simbu singsing, Morobe Sia dance, Western Highlands singsing and Tufi dance, there was what Murphy calls feeling force which powers the performance using song and dance. These were predominant elements of performances, which complemented each other and were driven by the rhythm of the kundu drumbeats. This was rather different from a performance such as the Asaro Mudmen with a portrayal of spirits based on a legend. The movement of the Asaro spirit masked man appeared very silently but in a subtle fierce way that frightened the audiences. For the purpose of my PhD, I looked out for performances that had the elements of recurrence, commonality, and individuality (individual distinctiveness).

PUBLIC AND PRIVATE

It is important to note that some performances in PNG can be performed in the public while other performances are sacred such as initiations and ritual which are restricted to the participants of the given society. The ‘public and private’ aspect of the performance was also considered as important criteria to assist with the selection of performances. There is obviously no point in selecting performances that are sacred to women or men’s worlds that only privileges insiders because of their sacredness as it would have no element of public display. One of the complexities is that some performances that have sacred elements of secret performances have been displayed for public viewing and repurposed for cultural tourism. This process distorts the authenticity of the performance and the distinctive role it served in the society 50 years ago, which may now be regarded as a singsing during cultural shows. There are also issues surrounding cultural tourism where some performances are transported for exhibition outside their cultural context. In 2006 the East New Britain Provincial Government in PNG organised for the Tubuans Mask to travel to Port Moresby to participate in an international conference where participants from Africa, the Caribbean and the Pacific would be attending (Post Courier 09 June

2006). The engagement was unsuccessful because the Tubuan Headmen questioned the provincial government for breaching the contract. I was careful not to breach any protocol relating to cultural performances. I had to know which performance forms were private and which were public. Thus, one of the reasons why I attended the performance live was to determine their appropriateness for public viewing and to see where some performance elements could be repurposed for playful experience to create social education.

PLAYFUL CULTURAL TOURISM

PNG has diverse and complex cultural practices that are normally brought together during the PNG Independence Day Celebration. Each year on the 16th of September, most provinces in PNG host cultural shows where cultural groups come together with pride to express their identity in their unique cultural performances. I have been fortunate to attend three cultural shows in Goroka in the Eastern Highlands Province while pursuing my PhD research. I travelled to the performance site to document and witness the celebration. It was also an opportunity where one could be a tourist, journal and take photos, as well as take advantage of documenting the performances.

The cultural performances are on display because the participants are keen to share their tradition with tourists and the public. The tourist and the audience distant from the performance witness the cultural performance with excitement. It is dynamic, colourful and entertaining while the performers share a different meaning. In order to draw the balance between the ritual and the traditional role of the performance the 'playful cultural tourism' continuum was introduced. It enables examination of the evolution of performance from ritual to the traditional role of the performance in the community. It also enables examination of the playful entertainment event to determine how the playful entertainment elements of the performance can be isolated to devise a hybridised performance.

I am mindful that this study is not a rigorous anthropological work in the traditional sense of the word. However, my choices are based around the private or public elements, which are recurring, and the different stages of performance evolution, of which some are old, sacred and deeply embedded in the community. Some performances have evolved around playful cultural tourism rather than a deep

ontological meaning for the community and these are the sort of characteristics that I examined during the audit process.

It is beyond the scope of this research to canvass all the cultural performances in a country where there are 864 different languages and over one thousand tribes. It is clearly an impossible task for me as a researcher to authentically capture every performance expression. My task then was to explore all the options available to narrow my selection of cultural performances in PNG.

REPLAY AND REPETITION

The final criteria for selecting the performance for the audit had to be aligned with the purpose of the audit, which was the significance of seeing the performance live so that I could be able to perform it in another context. For instance, it was necessary to see specific cultural performance forms in order to draw from it to repurpose elements for HIV and AIDS communication and education in another rural community. That task would require me to recreate, replay and repeat certain performance elements. Therefore the final criteria, 'replay and repetition' was useful to guide my selection of specific elements of performance, which could be repurposed.

Based on the above four criteria, I selected two performances in each of the four regions in PNG which resulted in a total of eight (8) performances based on observation. Given the circumstances discussed above, the eight selected performances were useful information for the development of the folk opera forms. Each of the performances selected has some elements of entertainment with some intrinsic value which people were interested to watch. Although some performance forms were distinctive, most of them had some element of recurrence. Furthermore, some performances had sacred elements, which were displayed as I observed during my fieldwork but they could not be replayed because of cultural protocol. The video and the data gathered filled up three (3) terabit of external drives and raw footage and photographs are stored on the QUT network database.

In conclusion, this field work is not an anthropological survey or study nor ethnographical research because I have not gone into the community and lived there in order to repurpose the performance elements to create a new form of performance for HIV and AIDS education. However, the information gathered through the

observation techniques was appropriate and necessary for developing a new performance form rather than the detailed anthropological technique where I would have had to spend six (6) months in the village. Through using the observation technique, I was fortunate to see most of the performance performed alive and I was also able to witness it firsthand. I was therefore able to document most of the performances live using a high definition resolution video camera. There were certain protocols associated with this process and I was not allowed to document some performances. Therefore, I finally ended up with eight performances listed below which was an appropriate number for this research.

5.1.2 AUDIT OF EIGHT (8) SELECTED PERFORMANCE FORMS IN PNG

The following discussion includes a close analysis of the eight performances as observed and documented through the fieldwork, complemented with the literature review. Two forms of performance were selected from each region in PNG to maintain a fair representation, which could be recognised by audiences from all four regions of PNG or Papua New Guineans.

Southern or Papuan Region

- Tufi dance from the Oro Province
- Milamala Yam Festival from the Milne Bay Province

The New Guinea Islands Region

- Malanggan Festival from the New Ireland Province
- Tubuan Ancestral Ritual from the East New Britain Province

The Momase Region

- Sia Dance from the Morobe Province
- Yamin Siria or Yambir Siria Singing from the East Sepik Province

The Highlands Region

- Asaro Mudman from the Eastern Highlands Province
- Kong-garr in the Simbu Province

The selected performances were analysed using O'Toole's (O'Toole 1992, 13-66) *'The Process of Drama: Negotiating Art and Meaning'* and Schechner's (1988)

Performance Theory to determine the elements, structures, purposes and the context in which these performances are practiced, designed, and staged. The purpose of the audit was to inform the exploratory workshop and thus contribute to the development of an applied theatre, drawing from PNG performance elements and everyday activities and blending them with Western applied performance techniques to facilitate HIV and AIDS education.

5.1.3 DRAMAWISE MODEL

The audit of the selected performances was analysed using the elements of drama highlighted in John O'Toole's book *The Process of Drama: Negotiating Art and Meaning* (1992, 13-66) with specific reference to the relationship between the roles, situations and dramatic meaning for learning purpose. O'Toole (1992) provides a set of key elements that constitute dramatic situation from which I derived to formulate a checklist to analyse Papua New Guinean performance elements. In order to understand the similarities and differences of the eight performances selected from PNG, Schechner's (1988) Performance Theory was also used to analyse the forms that constitute these performances. The checklists outlined below were formulated based on the notes derived from O'Toole (1992) and Schechner (1988).

CONTEXT OF DRAMA

- the real context – general purpose
- the context of setting – specific purpose
- the context of medium – the participants group

ELEMENTS OF DRAMATIC FORM

- motive
- significance of the performance

STRUCTURE OF THE PERFORMANCE

- organisation of the performance

ORIGIN

- source of the performance (where and how it first originated)

ASPECT OF DESIGN

- costume
- makeup
- props
- pattern
- style

ASPECT OF STAGING

- Performance space (sacred / public grounds)

The following tables contain the analysis of eight-selected performance from PNG using a checklist of drama elements derived from O'Toole's *Process Drama: Negotiating Art and Meaning* (O'Toole 1992) and Schechner's Performance Theory (1988)

Selected Performance		New Ireland Province Malanggan Festival
Context of Performance	The Real Context	Commemorate the death of a family member especially a Chief from the Clan.
	The Context of the Medium	Display of power to destroy and kill, orientation with the spirits, practice of magic (rain maker) and celebrate the life of the deceased (eulogy sung).
	The Context of the Setting	Centre of the village.
Structure of Dramatic Form	Situation and Roles	A group of men represent the Malanggan spirits and inspect the village square to cleanse the space from bad spirits.
	Focus	Celebrate the life of the deceased and farewell - forget the deceased.
	Tension	To repay debts and host a successful festival with surplus pork and taro to feed the guests.
	Time	3-4 years
	Location	Centre of the village
	Language	Vernacular, Tok Pisin and poetic expression
	Movement	Two sets of The Malanggan dancers are in an “arrested motion. The neck has to be straight so that the dancers look straight ahead, the hands in front or extended with the arms away from the body, while the legs have to be bent as far as possible while still permitting some movement” (Kuchler cited in Billings 2007, 271).
	Mood	Mixed moods: tension, weeping, fear and excitement
	Symbol	Carving made to represent the deceased relative
Scenography	Costume	Malanggan spirits wear a facemask and green leaf skirts
	Headdress	Conical Headdress made of green leaves.
	Adornment	No face painting
	Props	Malanggan carry weapons: whips, axe and sticks
	Accessories	No accessories
Structure of the Performance	Instruments	Spirits cry like warriors
	Organisation of the Performance	Malanggan spirits claim the ceremonial area first and clean it. The villagers contribute items such as food, gifts, leaves, and stones. Activities include the killing of pigs, cooking, a eulogy, rainmaker dance, sharing of pork and food.
Origin	History of the Performance	Tabar and South New Ireland (Bull and Clarkson 1986).

Figure 11 Malanggan Festival from New Ireland Province in the New Guinea Island Region

Selected Performance		East New Britain Province Tubuan Ancestral Ritual
Context of Performance	The Real Context	Tubuan is “the incarnation of a spirit” (Tateyama 2006, 32). A ritual is hosted by the biological father of the deceased to farewell the death of the family member and it is very similar to the Malanggan festival. “In short, the institution of tubuan reproduces social relations among the Tolai-relations between men and women, between men, between members of a <i>vanatarai</i> (biological father), between men, between <i>vanatarai</i> , and between the living and the dead” (Tateyama 2006, 39).
	The Context of the Medium	“Every Tolai man is supposed to get initiated into the tubuan ” (Tateyama 2006, 32). Young men pay the organisers and teachers of Tubuan to acquire the secret knowledge and skills of tubuan. “In former times, the tubuan functioned as a law enforcement agency, as it punished all wrongdoers and settled all disputes through the <i>vanga</i> . Those who had stolen, lied, beaten a wife faced heavy fines, while those who had committed more serious offences like adultery or incest were killed and eaten by the tubuan. The decisions and actions of the tubuan could not be questioned since they were those of spirits” (Tateyama 2006, 34). The tubuan had the responsibility to farewell and bury the dead.
	The Context of the Setting	Specific location; the initiation takes place in the sacred sites and later exposed to the public. The mortuary ritual will occur at the resident of the host.
	Situation and Roles	To perform tubuan mask dance requires special knowledge and skills, thus boys and men undergo initiation and follow strict teachings in sacred sites in isolation for a certain period of time before they successfully acquire the knowledge and skills and are approved to perform tubuan. Whereas the mortuary ritual is initiated and hosted by the relatives of the deceased. The host invites tubuan to participate and receive payment in traditional shell money called <i>tabu</i> for participating.
	Focus	For the young men, the focus is to be recognised by elderly men and other members of the community as mature adults because other men ridicule those men who do not go under initiation. “Men, however, are pressured to get through this stage by the age of about thirty, at which they are considered to reach maturity, since mature men who have not done so yet are ridiculed as <i>mana</i> , the term used to refer to youth, uninitiated boys staying with women” (Tateyama 2006, 33). The focus of the mortuary ritual is to connect the living and the death and also create social relationship with other members of the community.
	Tension	Young men are pressured to find money to pay the

Structure of Dramatic Form		<p>elders for the initiation. The initiation is very strict and can last for an indefinite period of time and can even take one week or more, thus it disturbs the daily lifestyle of young boys and men in the community. (Tateyama 2006,).</p> <p>For the mortuary ritual, the pressure is to host a mortuary ritual otherwise the community will look down on the relatives of the deceased.</p>
	Time	<p>The initiation could take 1-3 weeks and 5- 30 years to complete all three stages of the <i>tubuan</i> initiation.</p> <p>The mortuary ritual takes 5-10 years for preparation and hosting it.</p>
	Location	<p>The initiation of the young men and mature men occurs in the sacred sites.</p> <p>The <i>tubuan</i> ritual takes place “at the <i>taraiu</i>, the <i>tubuan</i>’s sacred ground located in the bush or beach” (Tateyama 2006, 32). This location is the original home of the owner of the mask. “The <i>tubuan</i> then provides the <i>vunatarai</i> with a strong link with its past. Indeed, the most common reason for <i>vunatarai</i> to raise its <i>tubuan</i> is to commemorate its dead ancestors” (Tateyama 2006, 37).</p>
	Language	<p>For the initiation there are secret codes and languages the elders use to teach their students which is restricted to be shared or spoken in the public.</p> <p>When the <i>tubuan</i>s leave their sacred sites they are “accompanied by a group of men making certain shrieking noises (‘kwok, kwok, kwok, kwok’) to warn the village of their presence” (Tateyama 2006, 32).</p>
	Movement	Bending knees low and moving shoulders back and forth and rising up. Jumping like cassowaries.
	Mood	Nervous to undergo initiation. As the preparation for the mortuary reaches closer, members of the community are pressured to contribute towards the feast. The immediate members of the deceased are anxious about the cooperation of the community and are nervous about outcome of the feast (Tateyama 2006,).
	Symbol	The <i>tubuan</i> is symbolic of the spirits.
	Costume	Associated with the <i>tubuan</i> are two types of masked figures: <i>dukduk</i> and <i>lomlom</i> , the former is the child of <i>dukduk</i> and the latter is slave of <i>tubuan</i> . <i>Dukduk</i> has leafy body with a conical head that does not have eyes but has red paint in the lower part of its head on which it carries the tail (Tateyama 2006, 35). <i>Tubuan</i> also wears spherical leafy body but its conical head has eyes and feather headdress. The <i>lomlom</i> is identical to <i>tubuan</i> but smaller than <i>tubuan</i> (Tateyama 2006, 35).
Scenography	Headdress	<i>Tubuan</i> wears conical mask head with feathers that stand tall as the <i>kangal</i> .
	Adornment	Wear lime powder near the eye to protect themselves from other black magic and sorcery.
	Props	During the mortuary ritual, <i>tubuan</i> go first to the house

		of the deceased and express their grief and kneel down in front of the house and cut some trees first and then continue to the cemetery and distribute the shell money for the deceased to acknowledge the debt of the deceased distributed by the relative of the deceased. If this is not done, it will bring great shame to the relatives of the deceased (Tateyama 2006).
	Accessories	None
	Instruments	Sometimes, a group of men may carry the kundu drums to provide music, which the tubuan can dance to depending on the situation relating to mortuary ritual.
Structure of the Performance	Organisation of the Performance	Boys are taken to the secluded sites, food restriction for a week or two depending on the elders, informal teachings of manhood, exposure to the mask, practicing wearing mask dance and public performance. During the mortuary ritual, the tubuan work up in morning and visit the cemetery of the deceased and grief first and distribute the shell money to the deceased. The relatives of the deceased acknowledge the debts and symbolic release of deceased. A feast follows.
Origin	History of the Performance	Since the “Tolai ancestors migrated from southern New Ireland Province to the area via Duke of York Islands (Tateyama 2006, 16) thus tubuan was brought with them and practiced in West New Britain.

Figure 12 Tubuan Ancestral Ritual from East New Britain Province in the New Guinea Island Region

Selected Performance Northern Province (Tufi Dance)		
Context of Performance	The Real Context	1) Feast Dance - feast & celebration 2) Wallaby - hunting 3) Mourning (Bull and Clarkson 1986)
	The Context of the Medium	Community participation consisting of both male and female dancers. Dance movement accompanied with the kundu drums and songs.
	The Context of the Setting	Public or a common space
	Situation and Roles	1) Feast dance-community members participate in singing and dancing 2) Wallaby Dance – a wallaby dance imitating a wallaby struggling to climb a fallen tree. A lead dancer represents the wallaby and leads the other dancers who stretch out vertically representing the fallen tree and follow the lead dancer. 3) Mourning Dance – imitates or mimics an old man mourning his son’s death

Structure of Dramatic Form	Focus	To display culture, share identity, share a narrative based on their observation and interaction with nature and animals as part of an aspect of life.
	Tension	1) Feast Dance – no tension 2) Mourning and Wallaby Dance imitate aspects of life in the community, therefore there is no tension
	Time	1) Feast dance takes one week or a few days 2) Mourning and Wallaby dance takes about 15 minutes to perform during the feast
	Location	Public or common space
	Language	Tufi dialect
	Movement	Choreographed and symmetrical movement following the rhythm of kundu and singsing
	Mood	Excitement, pride and entertaining
	Symbol	Patterns on the tapa laplap and painting on the face are designed according to the clan pattern and defines which clans the dancers belong.
	Costume	Men and large strip of tapa cloth wear rectangular thin strip of tapa cloth for women.
Scenography	Headdress	Red and yellow Bird of Paradise feathers and tall white rooster feathers
	Adornment	Red, white and yellow paint matching the colours of a Bird of Paradise. Dancers' bodies are oiled with coconut oil and faces painted with creative designs that depict the clan.
	Props	Males carry kundu drums and women carry strips of young coconut leaves to shake off during the dance
	Accessories	Armbands made of coconut shells and orchids
	Instruments	Kundu drums
Structure of the Performance	Organisation of the Performance	The chief or elders who know the song and can dance well normally lead the singsing.
Origin	History of the Performance	Ecology

Figure 13 Tufi Dance from the Northern Province in the Southern Region

Selected Performance		Milne Bay Province (Milamala Yam Festival)
Context of Performance	The Real Context	Socialising
	The Context of the Medium	Two teams compete 1) The Aeroplane team, and 2) The Bird team
	The Context of the Setting	Playing Field
Structure of Dramatic Form	Situation and Roles	There are two teams: the bating team and the fielders. 1) The bating team dance when one of their players hits the ball far, thus challenging each other, 2) When it's the fielders' turn, they dance to hit the ball
	Focus	To win the game
	Tension	Compete with each other in the cricket game
	Time	1 day
	Location	Playing field
	Language	Tufi dialect and song
	Movement	Sexual and erotic movement
	Mood	Exciting
	Symbol	Develop and maintain friendships
	Costume	Males wear the soft part of the banana covering as an apron.
Scenography	Headdress	A feather or two is tucked into the headband
	Adornment	Face painted with white lime and ankles and knees painted with white clay
	Props	Each dancer holds a string of dry leaf in his fingers and point it in air synchronise with the leg movement.
	Accessories	Wear Bagi or traditional shell money
	Instruments	Singing in the local language
Structure of the Performance	Organisation of the Performance	Players dress in traditional costume to play cricket. Elders treat the players with food and gifts at the end of the game.
Origin	History of the Performance	Cricket was introduced by missionaries and the villagers adapted and incorporated it into their culture

Figure 14 Milamala Yam Festival in the Milne Bay Province in the Southern Region

Selected Performance		Morobe Province (Sia Singing)
Context of Performance	The Real Context	In Siassi in Morobe Province, the Sia singing is “connected with piercing of the septum and ears as part of a child’s socialization” (Druppel 2009, 214). This is performed to lead young boys out of the initiation. Also in Siassi in Morobe where Sia singing originated is it also known as the dance of the white cockatoo (Suari 2013). Anthropologist reports by early patrol officers note that the Siassi Sia has spread through Madang and West New Britain among the Kileng and Kaulong villages. (Dark 1979:144; Zelenietz 1980:99; Berman 1983: 48; Zahn 1996:265 in (Druppel 2009, 213).
	The Context of the Medium	Dancers lead the young men out of the initiation and present them to the community. Dancers display hunting skills and enact selected daily village activities or domestic chores such as collecting firewood, making canoe or feeding pigs. It is a display of beautiful singing accompanied with kundu drumbeats.
	The Context of the Setting	Community performance arena
Structure of Dramatic Form	Situation and Roles	<p>Druppel (2009) notes that dancers in the Siassi area of Morobe Province were famous with the Sia singing.</p> <p>The dances consist of “round dances or mimetic performances. In the round dances the men form a circle, while the women, two and two, dance around them. Men perform the mimetic dances. They are ranged in two lines. One line is chorus, responsible for the singing and the other beating of the drums. In the other are the clever men of the community, who skilfully imitate the hunting of the eagle or the wallaby, who burlesque the carry out of domestic violence functions, such as carrying and, feeding pigs, transporting pigs, &c., and indulge in humour antics connected with the building and wricking of canoe, &c. Sometimes women standing behind the lines, take part in these mimetic plays to the best of their ability (Chinnery 1928 in Druppel 2009, 214).</p> <p>Sia dance is associated with the initiation. Experienced dancers accompany the newly initiated young men to their families and relatives in the community. The experienced dancers perform mimetic dances of domestic chores to inform the community that their sons have changed their status from boys to men.</p>
	Focus	For the community to celebrate the successful completion of the initiation and acknowledge the change of status of the initiated young men into adult

		men.
	Tension	To impress the community and gain their respect. As the community will recognise and welcome the next generation of adult men into the community.
	Time	One day and night
	Location	Community arena
	Language	Vernacular, singing in a chorus and the kundu drum beats.
	Movement	The dancers dance 'in the round' or display a mimetic performance. In the round dance, men form a circle and two women each dance around the men. In the mimetic dance, one line is made up of a chorus that sings to the kundu beats. Other creative men skilfully imitate the hunting of a wallaby or perform other domestic chores
	Mood	Happy and exciting.
	Symbol	The headdress is shaped like the beak of the bird and the beak hat is decorated with the white cockatoo birds.
	Costume	Men wear plain grass skirts and women wear dyed coloured grass skirt.
Scenography	Headdress	Male dancers wear triangular headdresses. The hat is made of woven strips of sago leaves on a cane frame. The exterior of the hat is painted in black and white. The leader of the singsing may use red. A white cockatoo feather is fixed to the tip of the hat, which moves according to the rhythm of the dancers
	Adornment	Both "men and women decorate with bunch of leaves and fragrant fibres around the upper arms, neck, legs, ankles, and back secured with a belt" (Druppel 2009, 216).
	Props	Men carry their kundu drum and beat it. Women hold leafy twigs to shake off the kundu drum beats
	Accessories	Sea shells and necklaces
	Instruments	Kundu drums
Structure of the Performance	Organisation of the Performance	Singsing Sia is performed in 2 parts:1) Kai is performed 10am – 5pm when the sia mask is made in the bush about to appear 2) Sia proper appears from 6pm – 3am.
Origin	History of the Performance	The origin of Sia dance in Siassi area in Morobe Province is unknown, as I could not locate any literature to confirm its history. Sia dance is common to in Kaulong in West New Britain Province especially during trading relationships in the past. Druppel (2009, 214) reveals the history of Sia singsing. A woman saw a ghost called Sia in the bush. She informed other women; they captured Sia into their hamlet and learned the its dance. They danced until their breasts were weak and the men then took over from the women.

Figure 15 Sia Dance from Morobe Province in the Momase Region

Selected Performance		East Sepik Province (Yamin Siria Dance)
Context of Performance	The Real Context	1) a celebration to restore social relations following a dispute 2) to celebrate the opening of a new house 3) as a celebration for the parents of a boy entering the men's house.
	The Context of the Medium	The community gather at the host place to dance and celebrate.
	The Context of the Setting	It is in the house of the host.
Structure of Dramatic Form	Situation and Roles	The host family and relatives provide food and drinks for dancers from neighbouring villages.
	Focus	Celebration and Entertainment
	Tension	Represents the fathers of the leading clan by wearing appropriate costumes
	Time	One day and night
	Location	In the house (women and children sit on the side against the wall creating space in the centre of the house for the dancers).
	Language	Singsing
	Movement	Dance movement consists of a combination of stepping forward with hands hanging down and bobbing up and down on the spot.
	Mood	Happy and exciting.
	Symbol	The bilum carried by the lead dancers indicate the line between men and women.
	Costume	Women wear coloured grass skirts and men wear belts made of shells with dried flying fox skins at the front and Cordyline leaves at the back. Both men and women attach strips made from young palm shoots to their belts.
Scenography	Headdress	Those that don't have plumes wear a headband or possum fur around their heads and stick some feathers on it. The longest and most beautiful feathers are tied in such a way that when they move they seem as if they are attached to the strings.
	Adornment	Mix ochre in water and used for paint. Face painting designs resemble the dance patterns such as carving on shields, slit-drum, pigs, crab, and female spirits. People paint their bodies with red and black around elbows, knees and waists but those mourning the dead paint their bodies with white orche.
	Props	The two principal dancers hang a special decorated bilum with feathers on their backs.
	Accessories	Small shells tied below the knees and ankles, which rattle when dancers move. Cassowary bone draggers are tucked under their woven armbands.
	Instruments	Kundu drums and slit-drums.
Structure of the Performance	Organisation of the Performance	The father of the household organises a dance and informs the community to learn the songs and perform it.
Origin	History of the Performance	Ecology

Figure 16 Yamin Siria Dance from the East Sepik Province in the Momase Region

Selected Performance		Eastern Highlands Province (Asaro Mudman)
Context of Performance	The Real Context	Retelling a legend and past history and entertainment
	The Context of the Medium	Entertainment
	The Context of the Setting	Public arena
Structure of Dramatic Form	Situation and Roles	Mud men represent the spirits
	Focus	Entertainment
	Tension	Entertainment
	Time	15 minutes
	Location	Public arena
	Language	Mimetic movement
	Movement	Very slow movement and fierce movement
	Mood	Fierce to scare the audience
	Symbol	Mask and mud representing the spirits
	Costume	Mud body and the soft banana napkins
Scenography	Headdress	Mask helmet
	Adornment	White clay rubbed all over the body
	Props	Spears, bows and arrows, a branch
	Accessories	Body almost bare
	Instruments	None
Structure of the Performance	Organisation of the Performance	Make masks, dry masks in the sun, rub mud on masks and then display them
Origin	History of the Performance	Legend

Figure 17 Asaro Mudman Dance from the Eastern Highlands Province in the Momase Region

Selected Performance		Simbu Province (Kong-garr)
Context of Performance	The Real Context	Pig killing festival, singsing, Repayment of debts and trade and forming strong alliances with neighbouring tribes.
	The Context of the Medium	Singsing and exchange of pork and entertainment
	The Context of the Setting	Public arena
Structure of Dramatic Form	Situation and Roles	Everyone is involved
	Focus	Exchange of pork, food and friendly gestures
	Tension	Pride, display of wealth and exchange of pork and food
	Time	2-3 years
	Location	Ceremonial arena
	Language	Singing
	Movement	Dancing like sparrows
	Mood	Fulfilling obligation
	Symbol	A sprinkle of blood on sweet potato vines as a symbol of fertility. A scared flute is blown to symbolise the sound of big birds to evoke ancestral spirits. Wealthy people to indicate their wealth wear Paien, a specific hat.
Scenography	Costume	Both men and women wear elaborate costumes, aprons and grass skirts, and cuscus fur
	Headdress	Colourful feathers, bird of paradise
	Adornment	Clay paint, necklaces and black charcoal
	Props	Kundu drums, an axe, spears
	Accessories	Traditional jewelleries such as kina shell and armbands
Structure of the Performance	Instruments	Kundu drums
	Organisation of the Performance	Chief and elders formalise Kong-gar publicity (ekka & kai derbar), pig house construction (bolum-gar & firewood, fertility ritual), singsing (courtship, bride-wealth exchange), pig killing (kipe kong & paien)
Origin	History of the Performance	Culture

Figure 18 Kong-garr Festival in the Simbu Province in the Highlands Region

5.2 CULTURAL PERFORMATIVITY IN PAPUA NEW GUINEAN LIFE

PNG is one of the most diverse countries in the world with complex cultural practices and more than 864 different languages. PNG is one of the least explored countries in the world and it is not only known for its rich flora and fauna and undiscovered species, but it is also recognised for its rich cultural activities and performances which are distinct and unique in each province. The cultural performances represent everyday Papua New Guinean life and are expressed through songs, dances, chants, narrations, singsing, rituals, festivals, and ceremonies. However, Papua New Guineans themselves have not made much effort in documenting and researching the indigenous cultural performance and using it as an optional knowledge source for health and developmental purposes. As an artist, a performer, an educator and researcher from PNG, I draw from my indigenous knowledge and reconstitute it with HIV and AIDS messages to construct a narrative about HIV and AIDS that could be utilised for HIV and AIDS education.

Indigenous Papua New Guinean theatre reflects certain performative aspects of people's lives and is associated with the everyday nature of sustaining life and living. This exceeds beyond the preparation and rituals of sustenance and involves everyday aspects of lives, cultures, kinship and relationship between one another and the tribal and social networks which all contribute to a functional society. If everyday life in PNG is a source of drama and theatre, then Takaku (2002a) agrees that PNG does have a traditional form of drama and theatre that is spontaneous. "I would say that, mostly largely you would find in traditional theatre as existed has a very spontaneous thing. Spontaneous meaning that it was never planned, largely but there are certain cases specially in Oro where you find traditional theatre is actually a form of folk theatre which incorporated into feast, like wedding ceremonies and marriage ceremonies" (Takaku interviewed by Awi, 2001). The kind of theatre that existed in PNG was spontaneous because it was part of everyday life, and theatre and every aspect of life are inseparable. For example, if a man is preparing for his hunting expedition, he takes a week to prepare his hunting gears. He avoids contact with his wife and makes his own food. Each night leading to the hunting expedition, he prepares his bow and arrows and spears and speaks to it. On the day of the expedition, he secretly says his hunting prayers and calls the spirits of his ancestors and sets off to the hunting site. The man is basically performing a theatrical act,

which involved the preparation of the hunting gear, chanting, communicating with the spirits and putting on his hunting gear accompanied by his hunting props and travelled to another scene to participate in the hunting game.

Indigenous Papua New Guinean theatre refers to an indigenous form of performance, drama and theatre that is not influenced by Western drama or theatre. Most of indigenous Papua New Guinean theatre emerged out of ritual celebration or ceremonies for “ritual is a form of drama and ritual can evolve into drama” (Takaku 2002a, 16). The ritual drama is expressed in narration, song, chants and creative movements. To understand PNG theatre, it is important to know the traditional context in which drama, dance, song and music occur. The main characteristics of traditional Papua New Guinean theatre include masks, rituals, dance, drama, storytelling and initiation. Ritual involves the masks, the dirges, and the feminine rituals (Inimgba 2001). The mask cultures in PNG, especially in the East Sepik, Gulf and New Ireland societies, exist as “a form of authority, safely guiding the welfare of the community and provide a social control mechanism by enforcing the ethical and moral codes of the society; most masks also tend to have ritual and ceremonial context” (Simet 2000, 1). The contribution this research makes is the identification of performance forms and cultural items, which could be utilised to facilitate HIV and AIDS education.

Most cultural performances in PNG have cultural codes, which have specific meaning to the performer’s cultures. People not only represent their thoughts and emotions by communicating through various mediums such as songs, dances and movements, chants, rituals, drama, singing and dancing (singsing), myths, legends, beliefs and magic, but they also celebrate both happy and sad events as part of everyday cultural practices. They celebrate the bride price ceremony, communicate and maintain relationships with their ancestral spirits through mask rituals and festivals, farewell the dead in a mortuary ceremony, and celebrate the maturity of womanhood when a female begins her first menstruation. This research draws on local knowledge, beliefs, customs, and sensitivities to communicate HIV and AIDS messages.

In conclusion, the performances discussed in this chapter have the qualities of a performance that can entertain and effect social change. Thus, the incorporation of

these performance elements into a new form of applied theatre will work more effectively because it is not only entertainment but will further disseminate the HIV and AIDS using communication strategies that are culturally relevant to deliver message in appropriate ways for lasting change and to achieve effective outcomes. The new form of applied theatre created a social effect and transported the audience into another setting and time through dream, ritual and language. Drawing on indigenous PNG performance elements and blending it with western performance techniques appealed to both rural and urban audiences.

Performance is eminent in everyday life as people display multiple behaviours to impress, attract attention, maintain status, fame or even to maintain their roles in a given position or a job. For example, a policeman is required to wear the police uniform and carry out his duties with certain level discipline. How do we draw a line from a routine behaviour from a real life? Is the routine behaviour performance or some sort of actions that is based on the norms? In his *Introduction to Performance Theory*, Schechner (2002, 207) poses this question, “How different is performing in “real life” from acting in a play?” When responding to this question from Papua New Guinean perspective, the real life and performance are inseparable.

For instance, in the fertility ritual of the Kong-garr festival highlighted earlier, the sprinkling of blood on the sweet potato leaves and bilum and taking it to the garden to plant is a real life event but it is also a fertility ritual. The slaughtering of pigs and preparation towards the festival bring people together for celebration but within this festival there are rituals and initiations. “Sometimes performing in everyday life is casual, almost unnoticeable, as when a person slightly adjusts an aspect of the presentation of self or personality – a change of clothes, a tone of voice – to impress someone else” (Schechner 2002, 207). However, Schechner draws further attention to the life performers such as policemen, lawyers, priest, doctors, nurses and pilots that have to dress in a certain fashion and speak a specific type of language and technical jargon and behave in a certain manner while on duty. These categories of people are real life performers, so the social norm dictates people’s behaviours and what they should wear. This phenomenon is quite similar to the script that sets out specific stage directions for the actors on the stage. A performance has the elements of entertainment and ritual. It is innovative and shifts the audience into another world. This is why it works and has elements of performance, which appeal

to the audience. Performance creates social effect because it takes the audience to another a) setting, b) time, c) dream and d) language. A performance creates the social education and effect because it has efficacy, realism, audience, performance agent and medium of actual performance.

The kind of performance traditions that exist in PNG are real traditions that represent certain aspects of life and the context of these performances are deeply rooted in people's cultures, languages and beliefs. The context and origins of these performances emerge from the rituals, initiation and ceremonial festivities. The rituals, initiation and ceremonies have elements of play and general social effect and they have social education. The rituals and performances have social effect and social education because these have educational value and they engage the audience because of visual, sonic, physical, oral or education that is offered. It works because it engages all senses of entertainment as it is powerful in colouring the moment, has songs, physicality, percussions, processions, language, rhythms and aesthetics when heard, seen and received orally. It brings the levels of entertainment to a deeper level of ritual, which can connect the ancestors, earth, and gods, and transcends experience into a deep learning.

5.2 CONTEXT OF PERFORMANCE

Performances in PNG are associated with people's cultures, customs, beliefs, norms and way of life. Everyday performativity and theatrical events are accompanied by ceremonies that have sacred rituals enacted in seclusion in order to facilitate an intercession with the spiritual world; however, these performances have drama within the larger structure of the performance and plays within the drama. The idea is highlighted in Schechner's (1988) performance theory where a performance consists of a drama, script, theatre and performance. These four elements are recognised in most Papua New Guinean performances but there are also specific performance elements that are distinctive to PNG. What is unique about the performance in PNG is its performative quality which is unscripted and narrated orally. The oral narrative is an old tradition that has survived since humanity and people communicated with each other through oral narrative and performance. Storytelling is an integral part of Papua New Guinean culture and a popular form of communication whereby elders and parents pass on their traditions, histories, cultural

knowledge, and even traditional stories such legends and myths from one generation to another through verbal utterance and performance.

For example from the audit of PNG performance, the enactment of the famous Asaro mudmen from the Eastern Highland Province in the Highlands Region in Table 4 emerged from a legend. The legend of the Asaro mudmen has been passed from one generation to another to remind the younger generation of their cultural heroes and the warriors who fought to protect their customary land from tribal enemies. The legend originates from the Asaro area in the Eastern Highland. It is the legend of two tribal enemies who had a tribal clash or tribal fight and the stronger tribal enemy defeated Asaro men who were forced to flee into the Asaro River. These Asaro men covered themselves in mud attempting to escape in the evening. However, in the evening, the enemies saw the mudmen figures rise from muddy banks and thought they were bad spirits and fled in fear. According to their belief, the appearance of spirits in daylight meant disaster and death, and thus the enemy tribe fled and the Asaro mudmen became victorious. The Asaro mudmen returned home and celebrated their victory and passed on the legend to the younger generation.

This legend is the most popular legend enacted in most cultural shows in PNG. The mask worn by the Asaro mudmen as seen in the photograph below represents the ancestral spirits. The facemask is made of special clay from a muddy riverbank and dried it in the river bank to harden.



Figure 19 Asaro Mudman

The sharp long fingernails are made of a small type of bamboo for clipping and poking human flesh. The mudmen rub white clay all over their bodies and wear a

soft banana strip as an apron. In public performances, the mudmen display a fierce appearance and quietly appear in front of their audience to scare them.

The enactment of the famous Asaro mudmen is an example of a past cultural event that has been passed on from elders to the younger as a legend. This legend is performed as a drama these days for tourists to amuse the audience, demonstrate the bravery of the Asaro mudmen and maintain the legacy of the cultural heroes. In Schechner's (1988) performance theory, a cultural event such as a tribal fight is defined as a 'game' where two groups of people display their strength by exchanging dangerous objects and killing each other. However, the essence of a cultural event is that it has elements of play, drama and script although the script does not exist in a conventional sense as it is narrated orally. When framing the Asaro mudmen within the context of drama, this performance is based on an event from the past and the medium through which this event survives is through a legend. These days the Asaro mudmen performance has a commercial value; it is the most popular performance and a popular culture that represents the Eastern Highland Province in PNG. It has commercial value and is hired out and transported to other parts of PNG and therefore performed outside of its cultural context mainly for entertainment, cultural promotion, representing the Eastern Highlands Province. The owners of this culture are the Asaro people of the Eastern Highlands Province of PNG.

Papua New Guinean performances also exist in a form of singing and dancing known as '*singsing*' in Tok Pisin. In most Papua New Guinean singsing, there is an element of dance, drama, singing, and dialogue. The dance movements are mimetic which means they imitate village life or animals that people connect with such as the totem that represents their genealogy or origin, existing in the form of an oral script. Singsing are performed in public spaces and are open for public viewing because they do not have rituals. For example, the Sia dance reflected in table three (3) of the Audit of PNG performances shows dancers dance in the round or circle to display a mimetic performance. It is a dance that illustrates a man's hunting skills to hunt a wallaby. In Sia dance drama, the men form a circle and dance clockwise and anticlockwise while two women each join hands and dance outside of the circle men form. The women also dance clockwise and anticlockwise changing in the direction together with the men and following the same direction. In the mimetic dance, one

line is made up of a chorus that sings to the kundu beats. While the other creative men skilfully imitate the hunting of a wallaby or perform other domestic chores.

Men wear plain grass skirts and women wear dyed coloured grass skirts. Men make triangular headdresses with hats made of woven strips of sago leaves on a cane frame. The exterior of the hat are painted in black and white. The leader of the singsing may use a red coloured hat. A white cockatoo feather is fixed to the tip of the hat, which moves according to the rhythm of the dancer. Both “men and women decorate their bodies with a bunch of leaves and fragrant fibres around the upper arms, neck, legs, ankles, and back secured with a belt” (Druppel 2009, 216). Men carry their kundu drum and beat it to provide the rhythm for the dance movements while the women hold leafy twigs to shake off, synchronising with the kundu drum beats. Sia is an example of a dance drama that mimics daily activities and the lifestyles of people while sharing and narrating a story through the dance drama form of performance. People perform such a dance to remind themselves of their relationship with nature and the land from which they gather their daily supplies for survival.

5.2.1 STRUCTURE OF THE DRAMATIC FORM - SITUATION AND ROLE

In most cultural performances, the entire community is involved in the performance to achieve a successful outcome. The performance is one activity within a bigger event such as a pig killing festival that is hosted and every member of a community has a responsibility to fulfil the event. Within a community event there is performance and entertainment, likewise within the performance there are plays and plays within plays. Furthermore, in the plays, there are dramatic roles, which only those few people that have the appropriate cultural knowledge are able to participate in, along with those they trained in it. An instance of this is the Tufi Wallaby dance in the Northern Province of the Papuan Region of PNG (*see audit Table 2*). The lead dancer who knows the dance leads the others because only certain members of the community acquire the special knowledge needed, such as the dance formation, which is usually passed down to them from their elders and parents.

When examining the structure of the forms of performances in PNG performance, Schechner’s (1988) performance model was employed to analyse PNG performance and its performativity. The following example draws on the Kong-garr

festival, a pig killing ceremony to deconstruct the inter-relationship between the cultural performances as a cultural activity, and ceremonial and theatrical festivities as part of Papua New Guinean life.

Kong-garr festival is a grand pig-killing event that occurs once in every five or ten years and it is such a spectacular event that it is remembered for a long time before the next one is hosted. Kong-garr is a grand pig killing ceremony practice by the Kumai people of the Simbu Province of PNG; however similar pig killing festivals are widely practiced in the five provinces in the Highland Region of PNG. For example, in the Western Highlands Province, Tee is the major pig killing ceremony whereas in Wabag province people look forward to the 'Moka' festival because it is the grand pig killing ceremony that lasts for three months. Richard Schechner (1988) in his performance theory also provides a case study on Eastern Highlands pig killing ceremony called Konj Kaiko. The stages of the pig killing festival in most highlands region is similar beginning with the initial domestication of the pigs, followed with publicity, singing and entertainment, slaughtering of pigs and distribution of pork.

The utterance 'Kong-garr' literary means 'pig house', but it has multiple interpretations; it could mean 'Christmas celebration', 'pig killing festival' and 'singsing' (singing and dancing). However, performances that have rituals are sacred and function primarily for the purpose of spiritual connectivity, which is a force that drives many cultural performances in PNG. In this discussion, Kong-garr is viewed as a performance because it has dramatic structure and aesthetic elements that generate both social and cultural effects. The essence of viewing this singsing as a performance is that Kong-garr festival has dramatic structure with a beginning, middle and an end and also a series of dramas, plays and plays within plays, which are all, interconnected culminating in the main Kong-garr performance.

Since the pig killing ceremony is commonly practiced in the Highlands region of PNG, most of the processes involved in staging the event will be similar to the Kong-garr festival. Therefore, the dramatic structure below represents the pig killing festival in the Highlands region of PNG. The elements and structures that constitute this performance can be examined and harnessed to create a new form of applied theatre that delivers HIV and AIDS messages for the rural people in PNG.

The forms of drama and plays also have qualities of actualisation, transcendent and transformation that connect the real and the spiritual worlds. The interpretation and reception of this worldview is based on PNG epistemology and cosmology. People use metaphors, signs and symbols to converse with their ancestral spirits for knowledge, hope, strength, and comfort. PNG epistemology is passed on to a new generation through oral narratives and cultural performances accompanied with cosmology that connect them to their lands, ancestral spirits, origin and nature, which makes up everyday lifestyle of Papua New Guineans. In relation to HIV and AIDS education, how can we draw the performance aesthetics such as signs, symbols and metaphors in Kong-garr to influence behaviour change and prevent the spread of HIV and AIDS transmission? From the Kong-garr structure, I identified the ‘fertility ritual’ (*highlighted in yellow*) and examined the elements of drama.

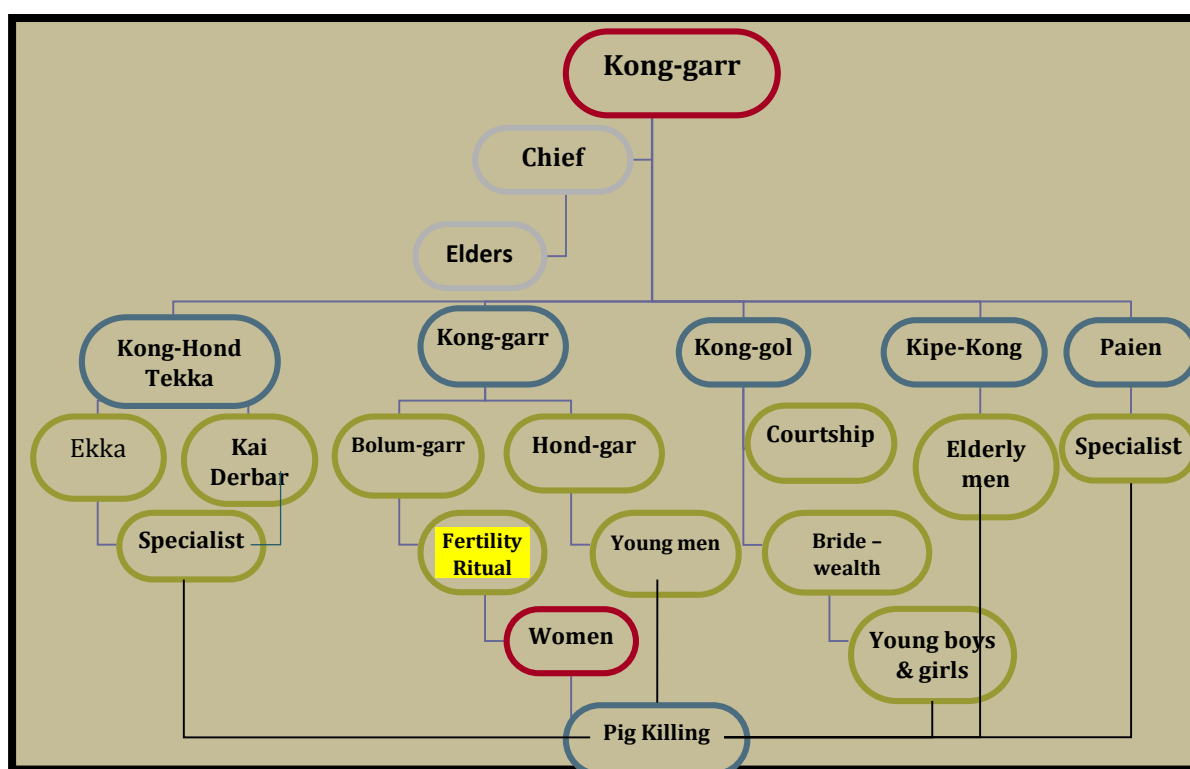


Figure 20 Kong-garr Festival

FERTILITY RITUAL

Bolum-garr is a shrine erected in the centre of the ceremonial ground to invite all the ancestral spirits of the Kumai tribe in the Simbu Province of PNG to witness the Kong-garr festival. In the centre of the shrine, an altar is built for Hond Mond, the god of fertility, which is represented in a form of a wooden carving. Hond Mond

is pulled out of the swamp where it has been buried for the last five to ten year since the last Kong-garr festival. Hond Mond is decorated with flowers and gently carried by the Chief into the shrine, accompanied by other men to support the procession. The shrine is decorated with jaws of pigs slaughtered as a symbolic offering to the god of fertility.

The Chief of the tribe only performs this ritual after undergoing vigorous preparation to be the bearer of Hond Mond. He is restricted to eating certain food and abstains from sex for the duration of the pig killing festival. Outside the bolum-gar, each family presents a spirit pig to be slaughtered for their ancestral spirits as an offering. Fresh bloods from the slaughtered pigs are sprinkled on sweet potato vines, string bags and digging sticks that are used for raising pigs. Sprinkling of blood on the sweet potato is a sign of birth and fertility when the sweet potato vines are planted, it will grow and produce high yields in abundance to feed families as well as pigs. The Kumai people believe that this ritual increases the chances of pigs growing faster and fatten faster in time for the next Kong-garr festival. The main purpose of this fertility ritual is for replenishment and sustainability of food crops, pigs and wealth. While the women complete the fertility ritual in the garden by planting the sweet potato vines, men on the other hand take the best portions of fresh pork to the cemetery as offerings to their ancestral spirits and wait for a sign of approval from their ancestral spirits.

There are certain signs related to the cosmology that indicate whether the ancestors accept their offerings or not. If none of these signs are revealed then they expect a calamity in the future and they take precautions. These activities are associated with the cosmology that enables people to connect to their land, ancestral spirits, nature and origin. Performance and real life activities are inseparable as in theatre and ritual and night and day.

The context of performance varies largely depending on the situations or events taking place in the communities. For example, mourning chants are performed to express emotions and farewell the deceased. When a family member is dead, the existing belief is that the relatives of the deceased must host a feast to farewell the deceased in order to foster a strong relationship with them in the spiritual world for the purpose of protection, fertility, good health and life. Such ceremonies are part of

the everyday aspect of life where people host parties and singsing to celebrate births, deaths, marriages, rituals and initiations.

According to my cultural knowledge, observation and background in PNG, socialisation is the most ubiquitous medium in all forms of performance that connects both the performers and the audience to interact and share cultural meaning with one another. People gather together to socialise, interact and develop relationships. The cultural forms of performances create the context or medium through which performers put on their show in their best finery for their guests and audiences to see. For example, in the Western Highlands province, towards the end of the singsing, a dancer may grab a bystander and dance in a big circle with other dancers while others gain pleasure and excitement by watching the singsing. The audiences enjoy the performance and establish a new relationship if they are attracted to some dancers. It is more fun and exciting as social relationships could develop from such connection.

Some cultural celebrations in PNG are organised for the purpose of reciprocity, reviving tribal ties, fostering new relationships, displaying wealth and power, celebrating the rich harvest and productivity, exchanging food crops and encouraging economic activity in the community. Ceremonial festivities are organised to commemorate the dead and maintain a relationship with the spiritual world. This is the context in which Papua New Guinean performances are practiced. For example, in the past, in Trobriand Island of the Milne Bay Province, yam is a crop that is valued thus people organise a massive singsing to celebrate the rich harvest. Preparations extend from the month of June to August and people build a yam house, rehearse dances, and learn songs, and invite guests and friends to attend the festivals.

Yams are harvested and stored in a yam house. People compete with each other to see who has the richest harvest. The yam festival is a massive celebration like the pig killing ceremony where yams take the centre stage of the celebration. Such celebrations resonate with the 5th Century BC celebration in the city of Athens where people worshipped their god Dionysus for the rich harvest and fertility. However, these days in Trobriand Islands, yam harvest celebrations are replaced with cricket and other social activities as outlined in the *Audit Matrix Figure 12*.

FOCUS

The focus of a performance is driven by pride and the desire of the participants to share cultural identity, local stories and display the community's wealth and power to the visitors and guests. For example, in relation to the Kong-garr festival in the Simbu Province in the Highlands Region (*see the audit Table 4*), the main reasons that drive this festival are; to repay debts and to reward the neighbouring tribes and clans that formed alliance with the host tribe to attack their tribal enemy. Thus, the host tribe is indebted to acknowledge the assistance and foster strong alliance with its neighbouring tribe.

It is also a great opportunity for the host tribe to display its wealth which could be measured in terms of the number of pigs slaughtered for the feast, display food crops, and further showcase young men and women indicating to the visitors and guests that the host community has a growing population that will continue to build a strong community in the future. Parents and elders dress their sons and daughters with beautiful costumes, paints and adornment then lead them to the front of the singsing (singing and dancing) celebration to entertain the audience. During the singsing, if a guest is attracted to the opposite sex a relationship could develop afterwards that could lead to marriage. Hence, further relationships were established and new alliances were formed through the relationship of the young man and the woman and bride and groom.

Furthermore, the focus in the Malangan Festival in the New Guinea Island Region (*see audit Table 1*) is to commemorate the dead members of the family. The family members of the deceased organise feasts in honour of the deceased and acknowledge the members of the community that supported the deceased when he or she was alive. This is a special ceremony for family members to farewell the deceased into the spiritual world and to maintain the spiritual relationship so that they could call on the spirits of the dead to protect them from natural disasters or calamity. These beliefs form a larger part of their connection to their ancestral spirits and they maintain communication with them at a personal and family level. However the mortuary festival was a cultural performance of the past and is no longer practiced in modern PNG but when a Chief of the village dies he is given a proper farewell. The last major Malangan Festival was organised for a Chief name Bukbuk in 1978 (Lincoln 1989, 197) which has been written and documented in video. The

primary reason for promoting such cultures and traditions has been driven by the need to repay debts with the purpose of reciprocating gifts and maintaining a peaceful vibrant society that is protected by the ancestral spirits in the spiritual world according to cultural and people's beliefs. Thus, organising a mortuary feast to farewell the deceased was, and is, a sign of maintaining a good relationship with the spirits of deceased and the living family members for a peaceful continuation of life based on beliefs of many Papua New Guineans.

In the past, people looked forward to festivals such as Kong-garr because it facilitated friendship and relationships with strangers and neighbours and people looked forward to it. However, such a major cultural performance no longer exists these days and have been taken over by night clubs, alcohol, and the contemporary concept of bride price where grooms exchange money and material to claim authority and control over their women, as discussed in the contextual review in Chapter 2 of this thesis.

TIME

Time played an important role in people's lives, especially gardening, fishing and hunting. In traditional PNG, people operated daily but followed the traditional calendar. People knew the planting time, harvesting time, celebration time, and worked towards meeting the target dates. For instance, in the Trobriand Island in the Milne Bay Province of Papua New Guinea, the monsoon wind, the northwesterly, blew from December to April. During this season people cultivated the land and planted yams (Malinowski 1927, 208). When the southeasterly winds set in, men sailed with the wind to trade their valuable items for another product on another island. That trading expedition took place from May to November (Malinowski 1927, 208).

Some events involved the entire community and more wealth such as the Malangan Festival and Kong-garr festival took place every five to six years when the community raised enough pigs and cultivated rich food crops. Other cultural activities also took place, such as the rite of passage and the Yamin Siria ritual from the East Sepik Province (*See Audit Table 3*), which is a celebration of young boys turning into adult men, depending on the growth and age of these boys. In the Yamin Siria ritual performance there are two events; firstly the young boys enter the men's

house and undergo the initiation for almost a week. Secondly, the young boys are presented to their parents and the community as young men and a feast is organised during the day, followed by singsing (singing and dancing), which takes place all through the night until the next day. A cultural event or festival could take one to five years while a ritual or initiation, which exist within a performance, may last for one week and a drama or a play within the ritual and initiation may take anything from a few minutes to 30 minutes or an hour.

In conclusion, time plays an important role in determining how many times the cultural event should be hosted. The type of performance determines the amount of time required to stage it. For example, the preparation of the Kong-garr, a pig killing ceremony will take one to two years while the presentation of Yamin Siria, a ritual for young men will take a week to three months. Generally, ceremonies and festivals take more than six months of planning and preparation while the staging of ceremonies and festivals may take a month. The singsing may also take one full day. The plays, and plays within plays, may take 30 minutes to perform.

LOCATION

The location of the performance is usually at the community common, a space for community gatherings. Sometimes it is in a house, or somewhere far away and sacred if it is a ritual performance. For example, the Yamin Siria performance took place in two different locations; the initiation of the young boy took place at the men's house, which is restricted to men and young adult boys. The celebration to acknowledge the transition of the young boy to an adult man occurred in the parents' house.

The Tubuan Mask Dance in the East New Britain Province (*See the Audit table 2*) also took place in two different locations. Young men were led into sacred sites, only known to the elders, where the boys were taught the secrets of manhood and underwent some skill training. The mask owners were also hidden somewhere in a sacred site to construct the masks. When the masks were ready, one of the elders led the boys to see the mask and they interacted with the mask and learnt the song and performed the dance associated with the mask. After two weeks of training in the sacred sites, the elders led the boys in mask to the public forum where the mask dancers put on the mask dance.

LANGUAGE

PNG has a rich linguistic diversity with each cultural group expressing their emotions, thoughts and expressions in their own vernacular. The chief and the orators deliver speeches and people respond with loud applause and victory. For example, in the Simbu Province, the Chief speaks with authority and presents a firm body posture with projected voice. When people agree with his speech they may nod, smile or respond by shouting Sipu! Sipu! Sipu! However, the majority of the people clap their hands and nod heads to indicate agreement. Additionally, in performances the participants such as the dancers chant and sing in local dialects.

MOVEMENT

From the audit of forms of performance in PNG, the dance movements are well choreographed, rehearsed, and mastered by the performers. The movements have design; patterns use space, and are accompanied with songs and music.

During the audit, it was observed that the Momase Region Sia dance movements were ‘in the round’, where the men form a circle and the females dance outside the circle in pairs. The dance movement consists of a combination of stepping forward with hands swinging at the sides and bobbing up and down on the spot. The men who played the kundu drums provided the rhythm and the tempo for the dance. In the Madang Province, the dancers dance around or display a mimetic performance. In the mimetic dance, one line is made up of a chorus with singing and beating kundu drums. Other creative men skilfully imitate the hunting of wallaby or perform other domestic chores similar to the Tufi wallaby dance in the Northern Province of PNG. In the East Sepik Province, the Yamin Siria dance examined in the audit also revealed that the dance movement consisted of a combination of stepping forward with hands hanging down and bobbing up and down on the spot.

When analysing the Tufi dance and Trobriand dance in the Southern Region it was noted that the Tufi dance is graceful and gentle while the Trobriand dance is erotic and sexual. The Tufi dances are associated with feasts and deaths; for example, the wallaby dance and the mourning dance have dance movements that are choreographed symmetrically and follow the rhythm of the songs and the kundu drums. The style of the movements included jerking feet off the ground like the reggae jumps and moving the upper part of the body with it. In the Trobriand Island,

the emphasis of the dance movements for the girls is focussed on their hips as they shake them to the left and right. A song is also sung to accompany the dance movement. The dance movement for the boys is sliding their feet forward in a graceful manner on the ground and have a piece of string tugged in between their hands mimic digging up the earth.

In the Highlands Regions, the common movement is stamping the foot on the earth and dragging it forward which has an intense connection to the Earth. The Asaro mudmen, a famous performance from the Eastern Highland Province, is where a dancer moves in slow motion with legs connected to the land, bodies are covered with mud, and fierce expressions are made on their faces to scare the audience. The Simbu singsing is also connected to the land as dancers sort of run on the spot in a stylistic way and move like a sparrow.

In the Northern Region, the Malangan mask dance from the New Ireland Province and the Tubuan mask dance from East New Britain Province are associated with ancestral spirits and sacred rituals. The word Malangan is sometimes spelt with a single 'g' or a double 'gg' as in Malanggan. I prefer to use the earlier version 'Malangan' in my discussions. Dorothy Billings in her article 'The Theatre of Politics: Contrasting Types of Performance in Melanesia' indicated that "Malanggan have commonly been seen as religious ceremonies, which honor the dead but which also function to integrate and sustain society" (1992, 211). Malangan functioned as a religious ritual whereby the dead were farewelled with a feast.

For the purpose of my research, Malangan is viewed in line with Billings' perspective and that is seeing the "Malangan ceremony" as a performance (Billings 1992, 211). I am interested in the performative elements of this ceremony and how it is performed by the Tikana people of Northern New Ireland which is to farewell the dead or in Billings' words: it is to "finish" the dead: socially, politically, economically, psychologically, and, perhaps, spiritually" (Billings 1992 211). Billings provides a detailed analysis of the Malangan as a performance by providing a brief plot of the Malangan performance, acts and scenes, script, production arrangements, the director, actors, acting, costumes and props, special effects, scenery, auditoriums, audiences, and the meaning of the Malangan performance as a play (Billings 1992 211). Though Billings notes in Act III, the final day of the

Malangan ceremony, which is a time to be happy and involves singing and dancing all night long, the author does not indicate the specific dance style and activities that occur. There is no clear indication of the kind of dance that is performed during the Malangan ceremony.

However, the Malangan movements viewed in the YouTube video (Youtube 2010) reveal that there are three or four lines of dancers whose dance movements are like running on the spot and at certain intervals squatting for a few seconds and dancing on the spot again. Each dancer holds a leaf or an object and shakes it, synchronising with the dance movement. There is always a chorus who beat a bamboo tube and sing to provide the rhythm and tempo of the dance.

Mood

The performance forms examined in the audit reveal joy, excitement, pleasure, fear, anxiety and surprises. There are different levels of mood displayed by every individual who participates in the cultural performance in their respective societies.

For example, in the Kong-garr festival the chief and the elders would be on the top rank in the community hierarchy and their expectation would be greater than those of the general members of the community. They would aim to establish new relationships and strengthen existing relationships, which would be articulated in their speech and distribution of wealth. The general members of the community would concentrate on meeting their distant family members, kinship and established network through marriage links. They would be making sure that people in their network felt welcome, their needs and accommodation were provided for, and they were fed well. It is a time of excitement where family members exchange stories and update each other about their progress in life.

There is always a myriad of singing, dancing and courting both during the day and at night. Drama and plays such as farce and comedy are performed out in open space where the bond fire is lit to provide enough light throughout the night. While all this excitement is going on, people are also mindful of unexpected calamity or invasion by tribal enemies. They always have some young men and their warriors patrol the borders and visit their clips and gorges to check for spies or enemies.

Furthermore, old wise men observe the nature and the surrounding environment and note any unfamiliar happenings up in the sky and on land to predict

the success of the ceremonial feast or theatrical events. If something unusual happens such as the sudden appearance of a snake near the ceremonial ground, they launch an enquiry to prevent any further calamity. For instance, the appearance of snake in most societies in PNG would mean disaster and death. Thus, the elders would consult their dead ancestral spirits to assist them prevent the calamity from happening. These cultural beliefs were connected with the ancestral spirits and the larger cosmological world that motivated people to value their cultural life.

The audit of performance forms in PNG highlighted that the cultural events that generate a lot of emotion, sadness and regrets are the mortuary ceremonies of the Malangan and also the Tubuan Mask festival. The immediate families who host these ceremonies are supported by other members of the community to overcome such difficult times, especially when they recall the presence and memories of the beloved families members who are deceased.

SYMBOLS

PNG is a symbolic society as reflected in the audit of PNG performance as people use symbols to indicate their identity and to share cultural meanings. Symbols are also used to indicate status and position in the community. For example, the designs and patterns on the tapa cloth made out of tree bark indicate one's affinity to their clan such as the Tufi people of the Oro Province of PNG. During the Kong-garr festival, women in the village spread their gardening bilums with sweet potato vines on the ground and the fresh blood from the slaughtered pigs is sprinkled into the bilum and on the sweet potato vines before they are planted. The Kumai people believe that this fertility ritual increases the production of sweet potatoes and the pigs that feed from the sweet potato. The bilum as a cultural item is insignificant but when it contains sweet vines for planting that have blood on them; it has a specific ritualistic meaning attached to it. This bilum has a blessing to increase production and fertility of food crops and enhance the growth of domesticated animals such as pigs.

Both the Highlands Region and the Northern Region use masks to represent spirits and ancestral figures. For instance, the Asaro mudmen wear masks moulded and baked from clay to evoke the spiritual warrior figure to inject fear into the audience, while the Tubuan and Malangan masks are constructed to represent the

deceased spirits. Furthermore, the Tubuan dancers rub lime powder near their eyes as a symbol of power and protection.

COSTUMES

In all the performances audited, the costumes were made from animal skins, bones and fingers, cuscus fur, plant fibres and tree bark, and modern wool. Most of the materials for the costumes are gathered from the natural environment such as leaves, seeds, paints, and vines. The days leading to the performance are important and people have dedicated days to preparing the costumes. The most popular costume worn by females during singsing is the grass skirt, while males wear an apron like a grass skirt. However, in the Highlands Region, the female grass skirt and male apron are specially made from modern wool twisted together with cuscus fur. In the Momase Region, both male and female grass skirts are made from specific grass fibre that grows in the swamp. The female grass skirt is dyed with fruit colours whereas the male grass skirt is plain to distinguish between male and female dancers.

The Tufi costumes are unique, as the girls and women wear a piece of tapa cloth as a skirt and wrap another piece of coloured tapa around their body. The men wear a long, thin strip of tapa around their waist and buttocks. The tapa cloths have designs of their clans and tribes.

The Malangan male dancers wear a short red strip of modern fabric around their waist. The females wear a mini top and a short strip of fabric similar to males. Both males and females wear a natural circular green leaf necklace threaded together using cotton or wool and worn around the neck and waist.

The Milamala dancers from Milne Bay have distinct costumes. The males wear a red strip of material around the waist to support a banana strap, which hides their penis. The females wear mini coloured grass skirts that are above their knees. The female grass skirt is made from banana leaves.

When people dress for a selected performance, they wear elaborate rich costumes, paints and adornment. It would be impossible to examine every costume to see how these costumes could be utilised in the development of a new folk opera form of applied theatre for HIV and AIDS education. In addition, people could raise issues relating to cultural appropriation. Therefore one appropriate strategy to address intracultural issues would be to seek approval in order to select costumes that

are authentic for HIV and AIDS education. Alternatively, costume forms could be abstracted and new costumes created following the structures and forms of the original costumes. This would serve the purpose of creating rich materials that represent each region of PNG so that audiences could recognise the costumes and connect with them. Furthermore, certain elements or aspects of the costumes selected could be incorporated into objects that represent signs and symbols reflecting PNG beliefs and worldview. For instance, a snake was constructed using a grass skirt, masks, paint and patterns to represent HIV, which builds on the PNG belief that snakes bring bad news and disaster. In addition, a bird was also created and developed using natural materials and costumes to represent the belief that a bird is a sign of good news and warning for calamities in the future.

HEADDRESS

The headdress refers to the decorations made for the head worn like a crown and these are normally made of colour feathers. It was found in the audit of PNG performances in each of the regions, that dancers and the chief wear some form of a headdress. The Highlands Region dancers wear feathers from a Bird of Paradise, parrots, cockatoos and cassowaries.

In the Momase Region, the Morobe male dancers wear white cockatoo feathers, which are sewn to a hat made from vines and cane. The female dancers stick a single feather on the side of their hair. This style is also seen in the Malangan headdress. The Tufi dancers wear a headdress but it is not as elaborate as that of the Highland dancers. For the Tubuan Mask, the head of the mask is a conical shape that is worn by mask dancers.

According to the audit, almost all the headdresses from the New Guinea Island, the Momase and the Southern Region have a firm base into which other materials and feathers are sewn. In the Highlands, the headdress consists of layers of material such as in hats that are woven according to the sizes of the individual heads of the dancers. The woven hats are put on first and then supported with small feathers which are sewn on a piece of cloth and worn on top of the hat, tied to the back part of the head to hold the tall bird of paradise feathers. The headdress includes a display of feathers, which is a significant element of adornment. The feathers also depict people's relationship to the land and nature.

A display of feathers, especially the bird of paradise in the Highlands Regions, indicates that birds are commonly found in the Highlands region, thus people display it as their wealth and identity. The fact that all the performances audited has feathers. The general belief among the people is that societies in PNG believe that the bird is a good sign. It is a sign of peace. Sometimes it is also a sign of warning and protection to watch out for disaster. The prevalence of feathers in headdresses indicates that feathers are predominant cultural items, which could be recognised by PNG people. Hence, I explored the idea of utilising a national symbol that could distinctively be associated with PNG and identified the Bird of Paradise as a symbol and national icon or character that warned people of HIV and AIDS connecting it with the people's belief of the bird as a warning sign.

BODY ADORNMENT

As identified in the audit of PNG performances, body adornment brightens up the body and enhances the appearance of the dancers. In the Highlands Region, pork fat and oil extracted from seeds and plants are applied to glitter the body. Face painting is also used as makeup using clay and seeds to transform the face and appearance of the dancers. In the coastal regions, especially the Momase Region, the New Guinea Island Region and the Papuan Regions, coconut oil is applied to the body to enable it to shine.

Face painting and tattoos are carefully designed on human bodies and faces illustrating the fine work of art transferred from the memory of the painter to the face of the dancer. This communicates certain information that is known by those who share the same culture, and tradition. It is interesting to think of the design as the secret codes of information known only to the people that share the same culture and cultural meaning.

Each cultural group or tribal group has this unique coded information, represented in a form of face painting; body painting and even painted or designed on materials. For example, the Oro people have the design of their clan on the tapa wear. These same designs are painted on the dancer's face to reflect their identity. Likewise, tattoos are also special patterns that contain important information. These are engraved into certain parts of the human body and have values in people's lives. They remind them of their relationship to their land, culture and families.

In the past, in certain areas of PNG tattoos were part of the initiation, which marked the transition from one stage to another. For instance, in the East Sepik Province where the Yamin Siria dance originated, young men who were undergoing initiation had their skin cut as a mark of maturity and strength. Those boys who successfully passed the initiation and skin cutting ceremony were recognised as men.

These days' contemporary artists draw their inspiration from the diverse colours, patterns, designs and painting from their own people and cultures. Much of their painting depicts a blend of indigenous and modern designs. Thus, I drew the dominant colours red, yellow, white and black as the primary colours for the makeup and costuming of my performance project.

PROPS

In each of the performances, props complete the participant's role as a dancer or orator. In the audit, most dancers carried props that are symbolic and historical to their society. For example, in the Highlands Region, both men and women carry an axe and spears. Their bows and arrows represent the strength of the past. In the Papuan Region, men carry instruments such as an hourglass drum to beat and women or girls sometimes hold the strip of a tapa cloth and wrap it around their body. Sometimes girls and women swing a strip of fresh coconut palm leaf.

For the New Guinea Island Region, the Malangan dancers hold a plant leaf or a cultural item that has some form of power to strengthen the dancers. These plant leaves are prepared, spells are spoken to them and they are distributed to the dancers as personal items.

In the Highlands Region, all the dancers have hand props. The male lead singers and dancers carry their hourglass kundu drum while the supporting men hold spears to indicate their masculinity. The lead female dancers also carry hourglass kundu drums similar to the men while supporting female dancers hold axes. Additionally, I noticed that the coastal people also used bows and arrows. They use them as weapons to protect themselves from enemies and also to hunt wild animals, especially wallaby and wild boar. Bows and arrows are also symbols of masculinity and used only by men. Therefore, I identified the bow and arrow from the audit as cultural items to explore further in my research.

INSTRUMENTS

Instruments exist in varied sizes, shapes and forms and are used to provide the music and tempo for the dance movements. Instruments are also used as loud hailer or loud speakers to call people together. These are also used as forms of communication to call people together and convey important messages to them. For instance, a conch shell is blown in most coastal villages as a signal to the people of a death or a feast. Likewise, other coastal societies beat the garamut drum to alert people of important happenings in the community.

The Kundu or hourglass drum is beaten using hands to provide rhythm for dance movements. This instrument is used predominantly in all the regions of PNG. However, the sizes of these instruments vary. For example, the Highlands and the Momase Regions use large sized drums while the New Guinea Island Region uses the small sized Kundu drum. The Papua Region also uses a small version of the hourglass drum.

There were other sacred instructions that were associated with the ritual within the larger theatrical festival or ceremonial feasts and these were played once every five or six years and then kept away for another five to six years. Kai Derbar from the Kumai society or Kuakumba from the Kuman society still in the Simbu Province used this instrument to increase publicity of the pig killing ceremony. Kai Derbar or Kuakumba literally means spirit bird. This was represented using flutes, which were decorated with specific designs and blown only by specialists who received strict discipline. The tunes were acquired during initiation in the men's house. It took them one to three years to master the tunes and the skills to produce the right sounds and melodies.

The flute was significant during the Kong-garr, the grand pig killing ceremony as flutes were blown to formally announce the feasts. This bamboo flute is a long hollow tube with a round hole in the centre of it. The hollow tube is 50 centimetres wide and the flute owners' blew air into the small hole to produce this amazing sound of a bird. The sound travels far and echoes in the ears of distant listeners. Since this flute is unique to my society I became obsessed with it and always wanted to learn it but only males were allowed to play.

As the Kong-garr festival is no longer practiced the flute has no relevance now in this contemporary society. Hence, I asked my father if I could learn it. My father approached the two owners of the Kuakumba flute about my request. In the past Kuakumba was a sacred spirit bird blown only by males but it is slowly disappearing and younger generations are not showing any interest in acquiring such traditional knowledge. As the elders were keen to pass on this knowledge to the younger generation they voluntarily offered to teach me, regardless of my gender. I built my relationship with the two elders and had some lessons with them in December 2010 in my village in Simbu Province of Papua New Guinea.

This flute was featured prominently in my performance project to increase publicity and call people to the performance site. The flute provides specific sounds and music to support the Highlands dances and songs. The flute played a significant role in motivating people to learn more about HIV and AIDS through the performance.

In conclusion, the audit of PNG performance was very informative and provided a rich source of data on performance, cultural activities, theatrical festivities, ceremonial feasts, every day performativity, cultural items, signs and symbols, colours, myths, legends, instruments, costumes and paintings. I drew from these rich performance elements, performance forms and cultural elements and synthesised them with western performance traditions. I combined this with applied theatre to create a new folk opera form of applied theatre for HIV and AIDS education that increased education and awareness on HIV and AIDS and motivated behaviour change in the communities. The audience connected with the performance and followed the narrative of HIV and AIDS because the narrative, cultural items and performance elements were familiar to them, reflecting their cultures.

CHAPTER 6: CREATIVE DEVELOPMENT

This chapter is dedicated to the creative development of this research and discusses its three stages: stage 1 introduces the exploratory workshop and script development; stage 2 discusses the intercultural theatre exchange; and stage 3 discusses the development of Kumul folk opera form of applied theatre.

Stage 1 introduces the exploratory workshop and discusses how the research participants explored different strategies to deliver HIV and AIDS messages utilising the performance elements drawn from the audit of Papua New Guinea (PNG) performances forms.

Stage 2 discusses the intercultural theatre workshop at Queensland University of Technology to examine whether a new folk opera form of applied theatre could be developed and recognisable by Papua New Guineans living abroad especially in Australia.

Stage 3 discusses the script workshop with a selected number of students studying at Queensland University of Technology (QUT).

6.1 STAGE 1: EXPLORATORY WORKSHOP-SCRIPT DEVELOPMENT

In 2011, a five-day exploratory workshop was conducted from the 5th to the 9th September at the University of Goroka in PNG. The focus of the workshop was to draw the cultural forms from the audit matrix to explore effective strategies for communicating HIV and AIDS health messages. The night before the exploratory workshop, I examined the audit matrix and selected five cultural forms predominant in the four main regions of PNG: New Guinea Island Region, Southern Region, Momase and Highlands Region. The selected cultural items included; a bilum or string bag, a bow and arrows, traditional flute, necklace and sweet potato with its vine. Each one of these items represented the village lifestyle. The cultural forms were derived from the audit of Kong-garr, a grand pig killing festival practiced by the Kumai people in the Kerowagi District of the Simbu Province of PNG. Similar pig killing festivals are widely practiced in the Highlands Region in PNG.

My cultural knowledge of the pig killing ceremony was limited to the Simbu society through the process of an audit of PNG performance. I learnt about the

importance of the pig killing ceremony in the Highlands of PNG. The cultural items selected were derived from the audit as these items represented everyday aspects of PNG lifestyle. In order to make an informed decision, I also drew from my cultural knowledge of the pig killing ceremony and related activities passed on to me through my parents. This process of drawing from my cultural knowledge to inform my research is akin to “educational connoisseurship” (Eisner 1979, 8). “Educational connoisseurship is the art of appreciation” (Eisner 1979, 8). It is my appreciation of this unique cultural practice that has been passed down to me by my parents and I am keen to share my mother’s story of the pig killing ceremony as she witnessed it:

during the pig killing ceremony, we were excited because it was a time where our parents stopped working, they harvested the best food in our gardens and stored it in the festival house. All the best pigs were slaughtered and cooked and we had so much pork to eat. Our parents first paid homage to our ancestors and offered the best part of the pork to the spirits of our ancestors. The spirit birds called Kai Derbar or Kuakumba were blown and we the children were guided to a secluded area to receive teachings to be responsible men and women in the future. These days, young people are rebellious and wander off to the markets and towns without assisting their parents at home (Agnes Nokparim Awi 2010).

My mother was lamenting about her past and wishing it could be recreated but this would never happen and her past will always be a part of her history. Through the process of the cultural lamentation, she unconsciously transferred the cultural connoisseurship that added to my oral history. I then utilised it to inform my research because I accumulated this knowledge over time. “Connoisseurship can be cultivated through experience and tuition” (Barone and Eisner 2006, 100). It was my appreciation for the art of storytelling and cultural connoisseurship, which formed the impetus for the selection of the five mentioned cultural forms. Drawing from my mother’s narrative I created a scenario to establish a dichotomy between the village and modern ways, as well as between the young and the old. I was committed to using appropriate cultural forms, which the research participants could identify, given their cultural knowledge and performance experiences, to reflect their worldview and history of the past. These cultural forms were not specific to the Kumai society but the cultural items were widely used in the Highlands Region and the other three regions of PNG. For instance, in the Momase Region, women used bilums to carry firewood, seedlings, water containers, food crops and babies, likewise the women in the Papuan Region.

I worked with five community theatre practitioners who were experienced performers with rich cultural knowledge. These participants were carefully selected because of their cultural knowledge of the four regions of PNG and their experience with the Raun Raun Theatre Company. The participants included two males, namely Jack Puayil and Peri Rime and three female participants, namely Jedda Suare, Betty Martins and Julia Ga'a. The first four mentioned were members and performers of the ex-Raun Raun Theatre Company who took part in folk opera performances in the 1970s and worked with Greg Murphy, the founder of the Raun Raun Theatre Company.



Figure 21 Community Theatre Practitioners at the Exploratory Workshop

All the performers have more than 30 years experience in the Performing Art Industry and currently are attached to the National performing Arts Institute based at Goroka in the Eastern Highlands Province. Julia Ga'a is a theatre arts graduate and coordinates children's theatre with the Save the Children's Foundation and the University of Goroka. Furthermore, Jack Puayil, Julia Ga'a and Jedda Suare were from the coastal areas of PNG and Peri Rime was from the Highlands Region. Betty Martins had mixed parentage of Highlands and Coastal. However, the five participants have lived in Goroka in the Eastern Highlands Province for more than five years.

In addition, all the participants were naturally talented and very good with improvisation. My observation was confirmed when Jack Puayil revealed that the Raun Raun Theatre style of delivering educational messages in the community was based on improvisation, which he passionately shared with me:

We never wrote a play, we only brainstormed ideas in a group discussion and then we informed the community that we were visiting the village and the village people wondered who we were and asked a lot of questions. What we did as people gathered was play games with the audience to gather them and then we put on our brainstormed play and asked questions about the play. The community responded and then we improved the play. (Jack Puayil, 2010)

The participant offered a model of educational drama, which started with games and improvisation for education. The other members of the Raun Raun Theatre also added that the folk opera was developed based on improvisation drawing from the legends, songs and dances from the different regions in PNG. Greg Murphy (2010) acknowledges that the scripts were collated after the performances. This information also enabled me to articulate how my research is different from the Raun Raun Theatre. With my research, I provided guidelines for the improvisation, based on the guided questions as stimulus, with the intention of generating discussion to devise a script.

6.1.1 PLAY BUILDING PROCESS

Through the play building process of selecting, responding, improvising, performing and evaluation (Moore 1988), we explored the five cultural items; a bilum or string bag, a bow and arrows, traditional flute, necklace and sweet potato with its vine. Participants interacted with five cultural forms through the use of the five senses: taste, smell, touch, feel and sight to contextualise the cultural forms. They discussed the cultural context and value to the people, considering how these cultural forms could be utilised to deliver HIV and AIDS health messages. The exploratory workshop encouraged creative innovation through experimentation whereby participants interacted with the cultural objects and explored different strategies for utilising these cultural forms to deliver HIV and AIDS health messages. The following discussion explains the structure of the exploratory workshop and its outcome.

CONTEXT OF THE WORKSHOP

The context of the exploratory workshop was established by introducing the purpose of the research. Considering the participants' performance experience, cultural knowledge and awareness of HIV and AIDS in PNG, three primary questions related to HIV and AIDS were introduced to frame the workshop:

- What do you think about current HIV and AIDS awareness and education in PNG?
- What is the status of HIV and AIDS in PNG? How can we improve the current HIV and AIDS situation in PNG?
- How can we prevent the spread and transmission of HIV and AIDS?

The workshop began with a group discussion on HIV and AIDS to establish the context. The participants were invited to share their experiences of HIV and AIDS, which enabled me to assess the participants' relevant knowledge.

PARTICIPANTS' RESPONSE

The response from the participants emphasised three important points from their observations about the current drama and theatre practices regarding HIV and AIDS: (1) a lack of relevant language to deliver HIV and AIDS messages; (2) a failure to follow existing communication channels in the community information, education and communication of HIV and AIDS thereby lacking cultural relevance; and, (3) modernisation. Firstly, they raised concern that current HIV and AIDS awareness needed to use relevant language to deliver appropriate HIV and AIDS messages. Secondly, they stressed that those trying to educate people about HIV and AIDS need to follow communication channels by identifying the community leaders and approaching them to facilitate the community entry. In a few places in PNG, the chiefs make important decisions for the community. However, this is now less frequent in contemporary PNG with education and modern ways of life influencing the minds of the young people who then neglect cultural values.

Furthermore, parents and community leaders have very limited control of their children these days and young people in the villages through peer pressure wander off into urban centres for which they find themselves unfit because these days' people live on money. In order to earn that money they have to be educated and

employed. Some of these young people earn their living on the street by participating in informal business and unlawful activities such as crime, car hijacks, robbery, gang rape.

The participants acknowledged the importance of educating young people to return to their land and practice subsistence agriculture, following their parents and living in the village where most of the things they need are free from their land. Furthermore, the participants highlighted the importance of working with community leaders such as the village councillors, pastors and priests, women and youth representatives who are normally outspoken in the community.

Finally, the participants also suggested that, in this exploratory workshop, a performance model should be developed which could easily be used to incorporate specific cultural elements and performance genres to deliver HIV and AIDS messages that are realistic and specific to PNG. One of the participants indicated that the approach discussed was similar to the idea of an education play started in 1979 by the Raun Raun Theatre.

Towards the end of the discussion, I stated that the new form of applied theatre for HIV and AIDS education that emerged from this study would consider the three points raised by the research participants in the exploratory workshop and incorporate them into the new HIV and AIDS applied theatre model. Cultural relevance and appropriateness of the performance would importantly serve as the thread to hold the script and narrative together. Before the performance was ready to be trialled in the selected community, certain alterations were made to insert specific cultural elements and expressions common to the given performance site. The research participants contributed greatly in contextualising the HIV and AIDS performance and narrative.

In conclusion, five participants took part in this research, two males and three females. All of them had vast experience in community theatre awareness of social issues such as drug and alcohol consumption, unemployment, urbanisation, and law and order, including legal issues surrounding HIV and AIDS. The five day exploratory workshop enabled the development of a template for community entry, a template to guide the development and presentation of HIV and AIDS messages. Another outcome of the workshop was the development of a list of cultural

conventions that could be deployed to deliver HIV and AIDS messages along with a scripted narrative on HIV and AIDS. The discussion below captures the outcomes of the exploratory workshops and reflects the worldview of the five community theatre practitioners (research participants).

EXPLORING CULTURAL OBJECTS

Five specific cultural objects predominately used in the four Regions of PNG were displayed during the exploratory workshop. These included a bilum, sweet potato vines, a flute, bow and arrows, and necklaces. The photograph below shows the objects before the participants interacted with them.



Figure 22 Display of Cultural Objects

The participants were invited to interact with and respond to the objects using their sense of touch, sight, taste, hearing and smell. The following questions were then introduced to stimulate discussions on how the cultural objects could be used to discuss HIV and AIDS messages:

- What are these cultural objects?
- How were these cultural objects used in the community in the past and present?
- How could we use these cultural items to facilitate a HIV and AIDS discussion in the community?

REACTING AND RESPONDING TO THE CULTURAL OBJECTS

I observed and noted the reactions of the participants to the cultural objects. The first participant picked up the white plastic shopping bag, which contained a

corrie shell necklace and a coloured seed armband. She looked at the objects carefully and placed them on the floor.



Figure 23 Reacting to Corrie Necklace

The shell necklace is commonly used as part of the adornment for decoration in the coastal regions. In the past, corrie shells, kina shells and pearl shells were valuable cultural items used as money, gifts and exchange items for marriage negotiation. According to my grandfather, Tumbo Auro's (age 70) stories of the past, the Highlands men searched for shells of the coastal areas and exchanged colour feathers and armbands and even string bags for shells. They returned with these precious cultural items to demonstrate their manhood, also adding to their fame and wealth.

The second participant picked up the traditional bamboo flute known as a Kuakumba in the Kuman dialect in the Simbu Province. The participant carefully studied the traditional flute and blew it. It was interesting to observe this particular participant because he was from the Manus Province in the New Guinea Island Region where a garamut is the popular instrument. Although he may have grown up with a garamut he blew the flute amazingly. Furthermore, all the participants were multi-talented and could play all the instruments available such as the flutes, kundu, and rattles. They even created sound effects. It was fascinating to see. Hence, the exploratory workshop allowed the participants to exchange their cultural knowledge.



Figure 24 Feeling and touching the Flute

The third participant carefully unwrapped the object in the newspaper as the others closely watched her and guessed the object. She uncovered a bamboo tube with bows and arrows. She smiled and showed this to others. I believe, there was a sigh of relief and pleasure because bows and arrows had special powers and were used as weapons only by men and never touched by women. The exploratory workshop had created an opportunity for the participants to experience new things and learn about the different worlds of men and women.



Figure 25 Pulling out Bow and Arrow from a Bamboo Tube

The fourth participant picked up the bilum or string bag, looked inside and pulled out a kaukau (sweet potato) with its vines. She displayed the vines on the floor and examined them carefully. This particular participant is from Tufi in the Oro Province in the Papua Region where yam is very common but she recognised the sweet potato, a staple food in the Highlands Region. As people within PNG migrate from one province to another, they also acquire cultural knowledge of the given locality and in return share their cultural knowledge with the people they meet. A process of intra-cultural activity occurs.



Figure 26 Unpacking the Bilum

The objects displayed above were derived from the audit of PNG performances and each cultural object was representative of one of the four regions of PNG: the Highlands, Momase, and Southern and New Guinea Island Regions. The traditional bamboo flute and the sweet potato vines represented the Highlands regions while the necklaces and the armbands represented the Momase Region, New Guinea Island Region and Southern or Papuan Region. The participants recognised each of the cultural objects and knew its origin, function, context, and use in everyday life.

6.1.2 EXPLORING EFFECTIVE STRATEGIES FOR HIV AND AIDS EDUCATION

BOW AND ARROW

In traditional PNG, bows and arrows were symbols of manhood, warfare, and men used it to protect their land and families. Men used bows and arrows as weapons for many reasons: firstly, they were used as a weapon for protection against strangers, especially tribal enemies. Secondly, men used bow and arrows to kill wild animals such as wild boars for protein. Every man carried his bow and arrows as an everyday personal weapon for protection whenever he travelled or relaxed with his tribesmen. Men went to sleep with their bow and arrows at their side and it became part of a man's lifestyle in the Highlands Region of PNG. This was not only practiced in the Highlands Region, but also in the coastal areas of PNG.



Figure 27 Discussing Bow & Arrow

The bow and arrows could be viewed from a western perspective as a cultural object but it is also a powerful object used by men to guard their lives in the past. The significance of bow and arrows was passed down to them through their elders and fathers while undergoing the initiation into manhood at the hausman (men's house). These cultural items had spells of protection that were passed on to the next generation of men. At the hausman, boys and young men were trained to be great warriors and leaders to protect their land, women, children and pigs to maintain the village life, especially in the Highlands Region of PNG.

In the past, men lived in the hausman and received training from their elders to spend a great deal of time guarding their community from enemies. In those times, men had very less contact with their wives. During tribal fights, men abstained from sex because it was believed that coming into contact with women would weaken their strength to fight against the enemies and they would be easily killed in tribal warfare. It was also important to maintain purity and perform regular cleansing when they received food or offers from women.

One of the research participants explained that whenever men came into contact with women they stuffed their throat with young shoots of cane and spat it out to clean their throat and body (Research Participant 2010). Another research participant added that men had so many responsibilities and were so busy with their daily activities; it kept them away from their wives and social activities such as with alcohol. This was reflected in the number of children they had. The maximum number of children a couple in the village had would usually be two or three. Modern couples have between five and eight children (Participant Response 2010).

Through the use of bow and arrow, the reality of being a man in the village and the world of man was exposed. Hence, bow and arrows were not just cultural objects but more a symbol of manhood. Exploring bows and arrows as cultural items revealed the history of men, their position and responsibilities towards their families and property such as land.

Men's responsibilities in the village involved protecting and cultivating the land, building houses, producing food crops and providing security for their children and wives. They had less time for sex or spending quality time with their wives. Men had a unique relationship with their wives and their behaviours towards sex were different compared to these days. Men in the past were hardworking with very strong family values. In modern PNG men are often lazy and engage in unproductive activities such as drug and alcohol.

The use of bow and arrows as cultural objects or items facilitated discussion relating to traditional men and their relationships in the village. It also offered a perspective into the secret world of men, their sexuality and relationship with their wives. A narrative was developed using the bow and arrows as a sign of strength and a symbol of manhood. HIV and AIDS messages relating to safer sexual behaviours and faithfulness were introduced in the script to motivate behaviour change. Furthermore, men's responsibilities and perceptions towards sex and HIV and AIDS in the past, present and future highlighted the need to educate the male audiences about their roles and subsequently to prevent the spread and transmission of HIV and AIDS.

BILUM

The string bag or bilum as it is commonly known in PNG is associated with women. The discussions generated around the bilum revealed the world of women in the past, present and future. One of the participants passionately held the bilum to her heart and began to explain the significance of the bilum to women. She said that the bilum is a personal item that belongs to girls, mothers and women. In the past, bilums were used to carry heavy food crops, water containers, firewood, piglets and even human babies (Research Participant 2010). It was culturally acceptable for every woman to carry two types of bilum, a mini personal bilum and the cargo bilum.

In the past women who carried bilums were respected by members of the community as decent women.

The way a woman carried her bilum reflected her character and defined her status as a young woman or a married woman or even as a mother. For example, if a woman carried the bilum on her head, it indicated that she was married and had responsibility to nurture her children and support her husband. The bilum is symbolic of a woman, motherhood, womb, caring and love.

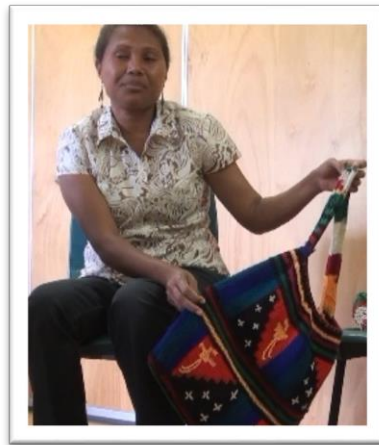


Figure 28 Interpreting the Bilum

On the contrary, if a married woman does not carry a bilum (though this is unlikely to happen), but if it does happen, the woman would be referred to as a prostitute. In the past, if a young woman didn't carry a bilum, she revealed her identity as single implying her availability for relationship thus men would flirt with her. Furthermore, when a woman carried a bilum on her shoulder, it indicated that she was newly married or engaged or seeking a relationship.

Bilums also have special designs and patterns that represent certain provinces or regions of PNG by seeing the style of bilum. Papua New Guineans can easily distinguish which bilums are from which province in PNG. For example, if someone carries a tulip fibre bilum with patterns of blocked boxes or squares on it and long frills at the base of the bilum while walking around Port Moresby, the capital city of PNG, and people will know the origin of the owner of the bilum. In this example, the owner of the bilum would be from Madang Province of PNG.

The discussion relating to the bilum was very dramatic as participants constructed role-plays using the bilum to reflect on the changing roles of females

from traditional PNG to modern PNG. A collection of images about women were constructed juxtaposing women with cultural values that carried bilums against women that lacked cultural values that didn't see the significance of carrying the bilum. The bilum discussion exposed the women's responsibilities and their world in the past, present and future in PNG. One of the participants said:

In the past, women carried bilums on their head, but nowadays the bilums have moved from the head to the shoulder with mini handbags tucked under the armpits especially among the young women in the urban village. Women were respected in the community because they showed their culture through their bilums and people could easily recognise the contents of the bilum. However, these days, bilums have been replaced by handbags, which are zipped and locked attracting street boys who wonder about the content of the handbags and sometimes snatch it from the women. Today's handbags may contain condoms, spray, and makeup, and the contents cannot be seen (Research Participant 2010).

Bilums are also used metaphorically to represent community burdens and demands as expressed by another female participant who said:

If a politician visits my community and requests the community's support to cast our votes for him, we will deliver a speech and give the bilum to the intending candidate and tell him that burden is in the bilum and give to him the bilum to take away and address it as he receives and accepts it. On the other hand, it is taboo to check another person's bilum without permission from the owner (Research Participant 2010).

The discussion on the bilum provided an insight into the world of women and highlighted the roles and responsibilities of women. It revealed the women's position in the society, the changing roles and their responsibilities in the past, present and future, including women and HIV and AIDS in the community.

The bilum was also viewed as a symbol and a metaphor in the general discussion, which explored its relationship with women in rural PNG. It was further employed as a performance convention to facilitate HIV and AIDS communication relating to women's roles, images and issues associated with HIV and AIDS in rural communities in PNG.

In summary, the bilum was identified as the second cultural item that could be used as a performance convention to facilitate HIV and AIDS discussion among the population. The bilum is a cultural item with which many PNG women will be familiar. It will be introduced to draw the interest of women and highlight the fact that the bilum symbolically represents motherhood with the nurturing strength to carry the burden. Furthermore, it will encourage mothers and women to feel

responsible and take ownership of HIV and AIDS issues in the community. The bilum as symbolic of a mother could also represent the nation of PNG. In relation to the nation, the bilum could also mean mother in a philosophical sense carrying 7 million citizens of PNG in the bilum, symbolising PNG as a nation and a mother. With this understanding, the Mother Earth character was created during the creative development in Stage 3 of this research. The Mother Earth character was empowered with strength to combat the issue of HIV and AIDS with her children.

SWEET POTATO AND SWEET POTATO VINE

Sweet potato, or kaukau as commonly known in PNG Tok Pisin, is a staple food in some regions in PNG and grows best in the Highlands of PNG. The techniques of planting sweet potato vary from one province to another. For example, in the Highlands Region, the Southern Highlands people make huge mounds and stick sweet potato vines (kaukau leaves) in five different sections of a single mound. In the Simbu Province, women make small mounds and stick only two sweet potato vines (kaukau leaf) in the centre of the mound. The coastal region, however, prepares the soil and sticks sweet potato vines into the loose soil.

In the past each family had its own sweet potato plot to supply the family with enough kaukau for the entire year, together with other food crops to add variety to the diet. Planting, harvesting and preparing kaukau for a meal is an everyday activity for mothers and their daughters.

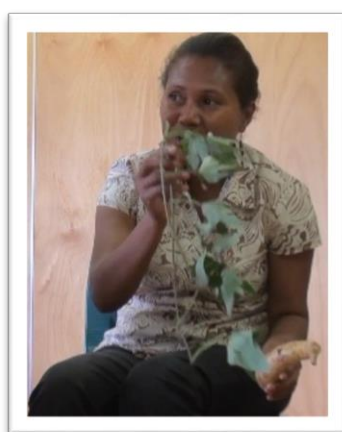


Figure 29 Connecting Sweet Potato and its Vine to Woman

In traditional PNG, rituals were performed before planting and harvesting sweet potato. For example, in Manus Province in the New Guinea Island Region,

women had a secret way of planting the sweet potato. One of the research participants (2010) shared this culture:

In the early morning at around 6:00 am, women went to the garden, took off their clothes and danced around to cast a spell of protection to keep pigs away from the garden until the harvest of the sweet potato. They called upon the spirits of the past and mother nature to protect the garden and increase the yields of the sweet potato.

The discussion on sweet potato or kaukau revealed that in each region in PNG, people had staple food. For example in the Highlands Region, sweet potato and banana were staple foods. In the Momase Region, sago was their staple food while the New Guinea Island Region was known for cultivating taro and the Papuan or Southern Region was famous for cultivating yam and hosting the yam festival such as the Milne Bay Yam Festivals.

Participants also emphasised during the exploratory workshop that in rural communities in PNG, people use signs and symbols and speak metaphoric language when making reference to sensitive issues such as sex, genitals and HIV and AIDS. At the end of the discussion, we agreed to represent HIV and AIDS as a metaphor, a sign and a symbol and with this agreement; a snake character was constructed with dialogues to present HIV and AIDS. The snake was constructed using cultural items such as a grass-skirt, coconut napkins, vines, rope, and mask using designs familiar to the audience.

TRADITIONAL BAMBOO FLUTE

Kuakumba is derived from the Kuman language in the Simbu Province of PNG. Kuakumba literally means bird stick but it refers to the traditional bamboo flute blown to send messages to summon people together to celebrate social events, especially pig killing ceremonies, barter systems, feasts and singing in the Highlands Region of PNG.

The bamboo flute was a sacred instrument that was symbolically referred to as a big bird. When it was blown, elders would remind the younger members of the county that an event would be announced soon. For example, in the Kuman and Kumai society of the Simbu Province of PNG, Kuakumba was associated with pig killing festivities. When people from neighbouring tribes heard the sound of the

Kuakumba, or this symbolic big bird they knew that they would be invited to the pig killing festival and expected an invitation from the host tribe.



Figure 30 Relating the Flute to Man

The Kuakumba in this discussion was derived from the Kong-gar festival: a grand pig killing ceremony in the Kumai tribe in the Simbu Province of PNG which occurs once in five to ten years. The sacred flute was exposed and played once in five to ten years at the beginning of the ceremony to send messages and invite communities to participate. According to the research participants, this instrument is also common in the Highlands Region.

In other coastal regions, they also have traditional instruments that also call people together, including the conch shell and garamut drum. In terms of HIV and AIDS communication, a traditional musical instrument will be utilised to call people together to attend the performance on HIV and AIDS. It could be the beating of a garamut drum (hollow wooden drum), the blowing of a conch shell or a flute used to summon people to attend the HIV and AIDS awareness in the community.

CORRIE SHELL NECKLACE

In PNG, adornment and decoration add colour and beauty to the costumes and performances. Necklaces are made from threading seashells and seeds of plants and of animals' bones. Below is a corrie necklace, which is a symbol of youth, beauty, love, romance, relationships and marriage.



Figure 31 Relating Corrie Necklace to Youth & Festivities

A necklace could be used as part of the decoration for singing, which could also have magic charms to lure a girl. Most young people wear a necklace as part of their youth decoration but when they are attracted to young women, they offer it as a gift to show their affection and to symbolise a sign of relationship. The kind of necklace people wear also defines their identity, origin and identity. Therefore, the final communication technique that emerged was to employ a cultural object such as necklace that signals love, affection, entertainment, and sex.

The sexual relationship in PNG varies from one society to another. The influence of education and modernisation has changed the way young people establish relationships and engage in sexual relationships. In the village, young people engage in relationships through community activities, ceremonies and festivals. For instance, during Kong-garr festival, young people may travel from afar to witness the festival in the hope of finding a future bride or a groom. If the visiting young men and women were lucky and found a suitor, they could establish a relationship and maintain courtship until such time that they notify their families to formalise a marriage. According to the research participants, during courtship boys and girls or a young man and young woman are warned by their parents and elders in the hausman or hausmeri not to engage in sex outside of marriage as it is unethical in the village. Furthermore, the courtship between a boyfriend and a girlfriend in the past had a third party witness; a brother or a sister, or even an uncle or an aunty who accompanies the lovers when they are dating and courting or even just hanging out together.

However, these days the sexual relationship has changed. Young people find their own partners through avenues such as social media and facilitate secret dates

and even engage in sexual relationship in the first few months of dating. Some young people in the villages are lazy and do not cultivate the land to earn their living. It is becoming a norm for young women to pursue older men that have material items such as a car and money, to survive. These women exchange in sex for material items because they are lazy and have no other means of earning a living. These sort of women also migrate into urban settlements and participate in prostitution and engage in the sex trade. According to the participants, women in this category carry mini sized handbags with a lipstick and are known as prostitutes in PNG.

6.1.3 OUTCOME OF THE EXPLORATORY WORKSHOP

The outcome of the exploratory workshop reflected the worldview of the five research participants and their interpretation of the five cultural objects. According to the research participants, the cultural objects selected were predominantly used daily in the past and the present. It was evident during the discussions that they were familiar to the cultural objects. The discussion also revealed the participants' approach to talking about HIV and AIDS sensitivity around community engagement and communication.

The participants drew from their community theatre experience, cultural knowledge and social cultural context on HIV and AIDS. A rich understanding on HIV and AIDS was required to upgrade the participants' knowledge on HIV and AIDS, which I provided during the workshop. The data generated from the discussion formed the framework for the script development, and specific communication technique familiar to Papua New Guineans. Also highlighted by the research participants were metaphors, signs, and symbols, which were employed to construct an improvised performance using improvisation and the playbuilding technique. Responding, improvisation and scripting were considered (Moore 1988).

The exploratory process allowed the participants to fully explore the context of the cultural objects and derive meaningful approaches to deliver HIV and AIDS messages as discussed below. In particular, the discussion on the sweet potato was very interesting, because its vine, along with the bilum, were identified as metaphors for HIV and AIDS.

SYNTHESIZING HIV AND AIDS INFORMATION INTO THE PNG PERFORMANCE CONVENTIONS

The discussions of the cultural objects revealed two layers of meaning: firstly, the real context in which the cultural objects existed which included the historical context, function, and purpose. Secondly, the symbolic and metaphoric meaning of the cultural objects, which represented certain values and qualities, was revealed. The participants also made an effort to relate these cultural objects to HIV and AIDS. Using the HIV and AIDS facts we synthesised HIV and AIDS messages into the cultural forms and communication techniques with which people are familiar such as cultural signs, symbols and metaphors extracted from the exploratory workshop to deliver HIV and AIDS messages.

The HIV and AIDS data was introduced and synthesised into the cultural convention and developed through the use of improvisation, play building and blending of PNG performance elements such as song, chant and dance. In the audit of PNG performance elements, it was found that the Kong-garr festival had a complex structure of pig killing. This is similar to a theatrical production with the chief as the director leading the festival and the members of the community as actors with different responsibilities to fulfil in the festival.

There were also different forms of performances such as singsing (singing and dancing), games, drama, play, initiation, and rituals highlighted in the audit. One of the most significant rituals was the fertility and reproduction ritual. Women brought different types of sweet potato vines, digging stick and a bilum, and spread them on the floor where the pigs were slaughtered. After the pig is slaughtered, men sprinkle fresh blood on these items. Women carefully take these items to their gardens to plant the sweet potato vine. The bilum and the digging sticks are stored in a safe spot to maintain their blessings. This ritual was performed to increase the yields of sweet potato, which would be harvested to feed pigs that will fast grow healthy and be ready for the next pig killing festival.

The sweet potato vine was repurposed and utilised as a metaphor so HIV and AIDS messages could be delivered through its vines. In the Highlands Region sweet potato is a staple food and well looked after. Some coastal regions also grow sweet potato to substitute their staple food mainly taro, yam, and sago. Sweet potato is a popular food crop in PNG. In the Highlands Region, women protect the sweet potato

vines or ‘kaukau lif’ in their garden as seedlings and then cut the tip off and pass it on to their daughters to plant so that the sweet potato seedling is passed on from one generation to another.

When relating HIV and AIDS to the sweet potato vine and how it could be utilised to deliver HIV and AIDS messages, the participants noted that the sweet potato seedling could be used as a metaphor to represent a human being. As this person grows older and travels away from his source and his parents, he is vulnerable to foreign influences. This analogy was drawn from the sweet potato plant (vines) that grows and spreads its leaves and vines out into the soil to draw its nutrients to feed itself in order to produce tubers. Likewise, human beings as they grow older and travel away from their source are attracted to many new things and absorb this experience, which then influences their behaviours and thoughts. This sweet potato concept was used and four vines were identified as roots of HIV and AIDS virus. The four vines represented the four risky behaviours that facilitate the spread of HIV and these include alcohol, drugs, bribery and prostitution. These four risky behaviours were developed in the final scene of the improvised script and furthermore incorporated into the scripted performance for Kumul folk opera for HIV and AIDS education.

A community response was also created to invite the community to uproot the four vines of risky behaviours, which was implemented in the final stage of this research when the Kumul folk opera performance was trialled in two selected communities in PNG. The take away message for the community in relation to combatting the issue of HIV and AIDS was that it is everyone’s issue and they all need to address it. To prevent the four vines of risky behaviours spreading into the community, the community needs to work together to uproot them. People have an option to decide whether or not to uproot the vines and stop the risky behaviours in order to prevent the spread and transmission of HIV and AIDS in PNG.

6.1.4 BIRTH OF KUMUL: IMPROVISED PERFORMANCE

Through the use of the five cultural forms, improvisation, play building and role-play in the exploratory workshop, the following characters were introduced:

- Mother Earth
- Kumul
- Chauka

- Snake
- Kumul's Mother
- Kumul's Father
- Elder
- Village Girl
- Youth Man
- Miner
- Businessman

Important points were raised through the discussion during the exploratory workshop in relation to the characters above to construct a narrative that connected the past, present and future of Papua New Guineans. Due to the limited number of participants, each participant played two or three different roles. For example, one participant played the role of the Snake, Elder, Kumul and a dancer. The improvised performance was performed to a group of selected student audiences at the University of Goroka in the Eastern Highlands Province.

The purpose of the presentation was to see whether the performance conventions explored in the exploratory workshop and the communication strategies developed could deliver HIV and AIDS messages. Furthermore, it was provided to determine whether the audience could recognise the cultural elements and performance conventions. Students' feedback revealed that the student audiences recognised the cultural items, strategies and performance employed in the performance to deliver HIV and AIDS messages. Here is a comment from a student who appreciated the style of the performance:

Papua New Guinea is a cultural society and the way you guys are doing by putting all our cultures together using the cultural performances from each region and costumes from all around PNG is great and I like it. I think many people will want to see it too (Student Response 2010).

With this response, I gained confidence that the strategies developed to communicate HIV and AIDS messages would be well received by audiences in the rural communities and schools in PNG.

The improvised performance was conducted for 15 minutes. It was brief with seven scenes and eleven characters. There were six participants including myself, with each participant playing more than one role. The improvised performance as it was performed is outlined below.

SCRIPT OUTLINE OF IMPROVISED PERFORMANCE

SCENE 1: BEGINNING OF LIFE

Mother Earth chants to display her strength and authority on her land. She called her children; Niugini, Papua, Momasi and Hailans to represent the four regions of PNG namely the New Guinea Island Regions, the Southern or Papuan Region, the Momase Region and the Highlands Region. Mother Earth distributes land and food crops to them and sends them off with words of advice.

SCENE 2: TRADITIONAL INITIATION

Kumul, a young man undergoes skin-cutting initiation common in the East and West Sepik Provinces and receives the teachings of manhood.

SCENE 3: MODERN CHANGES

A foreign white bird performs a dance from Manus to attract Mother Earth and warns her of impending doom, and flies out.

SCENE 4: SNAKE

A snake slithers on to the stage to display its arrogance strength and then exits.

SCENE 5: DREAM

Kumul's father has a daydream and sees a snake attack his son. Kumul's father wakes up abruptly and calls his son. He interprets the dream and warns Kumul of a future calamity.

SCENE 6: KUMUL'S ADVENTURE

Kumul begins his journey from the Highlands to the coastal regions of PNG and faces modernity. He takes drugs and alcohol and accepts bribery, and further engages in risky sexual behaviours and unprotected sex. Foreigners replace his traditional costumes with modern clothes.

SCENE 7: MOTHER EARTH

Kumul's mother calls the community to support Kumul. She empties the content in Kumul's bilum or string bag, which contains the social problems: drug and alcohol, roots of prostitution, money for bribery and the sex trade. The community support Kumul to empty the contents of the bilum. A snake pokes its tongue and jumps out of the bilum on to the stage laughing, "I am not dead (laughs). I am here to stay!"

6.1.5 IMPROVISATION

Using the data generated from the participants' discussion we developed an improvised performance using role-plays and improvisation. The following stimulating questions were introduced to guide the improvisation such as: how can you communicate HIV and AIDS health messages effectively in the communities? Participants drew from their rich cultural background and performance and combined it with the traditional music, sound, costumes, symbols, signs and metaphors to enrich the improvised play. A narrative was woven together through improvised dialogues.

6.1.6 SHOWING OF THE IMPROVISED PERFORMANCE

The improvised performance was briefly rehearsed and performed to selected students studying language and literature at the University of Goroka. After the performance everyone showed their appreciation with loud applause, which indicated that they enjoyed the performance. A post-performance focus group discussion was facilitated and five students responded. The first respondent said "the performance transported me from the highlands to the coast and I enjoyed it" (Audience Response 2010).

The other two students highlighted that as young people they must uphold their cultural values and follow the wise teachings of their parents and elders which will guide them to avoid contracting HIV and AIDS (Respondent 3 and Respondent 4). The final respondent made reference to religion by saying; "Papua New Guinea is a Christian country and we have our own churches and we must receive the word of God and we will be safe" (Audience Response 2010).

Students' response indicated their appreciation of the cultural relevance and appropriate language used to deliver HIV and AIDS messages. However specific questions relating to HIV and AIDS health messages delivered in the performance were not asked about. Thus, the extent to which the student audiences understood the HIV and AIDS health messages delivered is unknown. I was not conscious of that initially and would seek to improve the post-discussion question in the next presentation. The performance was redeveloped in 2012 at QUT with five questions relating to delivering HIV and AIDS messages. The inclusion of these messages was to determine whether the audience received the messages. These informed the post-

performance discussion in the final stage of the performance project, which was presented in two selected communities in Goroka in September 2012 (refer to the post-performance discussion in chapter 6).

Though the performance did not use any HIV and AIDS terms and languages, the student audience recognised the signs, symbols and metaphors used to deliver the HIV and AIDS message which was very clear because it was culturally relevant and recognisable as one of the students said; “Papua New Guinean audiences like to see colours, see signs and symbols, and hear music and sounds and connect with the nature and animals and insects” (Audience Response 2010). The student continued to accurately interpret the symbolic characters; “the bird is a good sign and it delivered the warning that the HIV and AIDS would attack the people. The snake represents HIV virus.” These responses confirmed the significance of the exploratory workshop as a process for identifying cultural items drawn from the audit. It confirmed that holding a workshop to examine whether these cultural items could be used as performance conventions, which would be relevant to facilitate HIV, and AIDS discussion was successful. From the students’ responses, I gathered that they recognised the cultural items and performance forms and elements. Therefore, these cultural items would be further explored in the intercultural theatre laboratory to also facilitate the development of the folk opera, which was the next stage of the research project, in 2012.

6.2 STAGE 2: CREATIVE DEVELOPMENT - INTERCULTURAL THEATRE LABORATORY

The idea of establishing an intercultural theatre laboratory at QUT was mainly to workshop the scripted performance and utilise the five cultural forms and twenty performance forms derived from the audit. The main purpose was to see if a folk opera form of applied theatre could be developed, incorporating Murphy’s (2010) story force, picture force and feeling force, which could be read and recognised by other Papua New Guineans living in Australia.

The intercultural theatre laboratory facilitated further script development and workshopping, evaluating the performance, developing the folk opera and testing the folk opera outside of its cultural context to see whether it could transcend across other regions of PNG. Each of these activities will be discussed briefly below.

6.2.1 KUMUL FOLK OPERA SYNOPSIS

This is a story of a young man named 'Kumul', a typical village young man enters the hausman, an informal institution where he undergoes initiation and learns about the secret world of man. In the hausman, elders prepare him to be adult man after the completion of the initiation, which takes more than a couple of weeks. Kumul successfully undergoes the teachings and sets off on an unforgettable adventure around the islands of PNG. During his adventure, he faces the challenges of the modern world. With his cultural upbringing he lacks the necessary knowledge to avoid the influences of modernity; drug and alcohol, gambling, sex and prostitution. These are often the norms of people who dwell in places like the highway roadside, pubs, nightclubs, markets and ports. For a while, Kumul manages his behaviours by refusing offers from drunkards and druggies, as well as money or bribes from businessmen to negotiate sex on their behalf.

However, his moral values, wise thoughts and strong character is weakened when a beautiful young lady requested his company which he accepts without realising that she was in the business of prostitution. Kumul enjoyed her company for one night but his heart and mind were troubled because he lost the wisdom to make wise decisions based on the teachings he received from his elders. He regrets his risky behaviours and lamented for forgiveness. He was too weak and hurt and lost his way home. Four good spirits; the spirit of healing, water, protection and forest appeared and guided him home.

Back in the village, Kumul's mother has been mourning and waiting for her son to return home. As soon as the spirits guided Kumul to the entrance of his village, they blew a conch shell loud enough for the entire community to hear and disappeared as spirits do. The community including Kumul's mother followed the direction of the conch shell to the beach. From the distant Kumul's mother saw her son and runs towards him and embraced him. She called the community to support Kumul on his way to the village. She also called on her ancestral spirits and Mother Earth to support Kumul. Kumul's mother pours out the contents in his bilum which contains four vines attached to the factors that contribute to the spread of the HIV virus. This included; drugs, alcohol, bribery and prostitution and HIV virus. The entire community together with the spirits pulled the vine representing HIV and AIDS out of the bilum but the HIV virus vine in the form of snake jumped out of the

bilum displaying its arrogant strength proudly claiming that it was not dead. The community form a big circle and aggressively perform the Southern Highlands Warrior Wig man dance to trap the snake and stamp it dead, revealing the community strength. This scene demonstrates the community strength and delivers the messages that the community can uproot the factors that contribute to the spread and transmission of HIV and AIDS if they work together in the community.

The script draws together broad principles that constitute Papua New Guinean worldview including: cosmology, hausman (men's house) and hausmeri (women's house) practices, land as mother earth, ancestral spirits and beliefs, communal understanding, and caring, giving and loving, and reconciliation. These Papua New Guinean ways of life form the basis of the script. However, the script is further enhanced through the use of rich performative and theatrical elements drawn from the four regions of PNG through the folk opera technique of story force, picture force and feeling force (Murphy 2010). The HIV and AIDS data is synthesised into the script and delivered through chants, songs, dance, music, laments, dialogues, mining, storytelling, metaphors, signs and symbols which makes this script and the performance very distinctive to PNG.

6.2.2 FOLK OPERA SCRIPT

The script incorporated the following characters, which were developed to convey specific meaning or role.

LIST OF CHARACTERS

Mother Earth	She is the narrator and spirit character that guides Kumul.
Niugini	First child of Mother Earth who represents the New Guinea Island Region of PNG.
Papua	Second child of Mother Earth who represents the Papua Region of PNG.
Momasi	Third child of Mother Earth who represents the Momase Region of PNG.
Hailans	Fourth child of Mother Earth represents the Highlands Region of PNG.
Kumul Tete	Kumul is the protagonist and son of Tete Ravi and Gaki Apo
Tete Ravi	Kumul's Father

Gaki Apo	Kumul's Mother
Lapun Niugini	Elder 1
Lapun Papua	Elder 2
Lapun Momasi	Elder 3
Lapun Hailans	Elder 4
Tumbuna 1	Spirit 1
Tumbuna 2	Spirit 2
Tumbuna 3	Spirit 3
Tumbuna 4	Spirit 4
Sungum	Snake
Chauka	Bird
Wari Mum	Prostitute
Bruch Wii	Young man
Mr. Bens Sims	Businessman
Chorus	All
Dancer	All

KUMUL FOLK OPERA SCRIPT OUTLINE

The following outline of the Kumul Folk Opera script summarises the key focus of the areas of the story force, feeling force and picture.

Story Force	Feeling Force	Picture
Two elders blow the flute called Kuakumba to call the people to the celebration. Followed by the conch shell and the garamut sound and song.		
		Male apron from Simbu, necklaces and armbands and cassowary feathers from Simbu Province. Paints are extracted from plants and white clay from Simbu, Madang and Western highlands Province. White clay paint is common in the Highlands Region.
	Mother Earth chants to show her attachment to the land and	Mother Earth cleanses her land with lime powder and prepares it for her

	displays her authority.	children
<i>Mother Earth</i> calls her children; <i>Niugini</i> , <i>Momase</i> , <i>Papua</i> and <i>Highlands</i>		<p><i>Niugini</i> dresses in New Ireland red fabric, shell and feathers.</p> <p><i>Papua</i> dresses in Central grass skirt</p> <p><i>Momasi</i> dress in coloured Madang grass skirt and necklace.</p> <p>Mother Earth wears a fine grass fiber from Madang, and a traditional plain bilumwear made of fiber from Morobe. She wears heavy seed necklaces and her body is painted with four primary colours; red, white, yellow and black to match the colour on the national flag and symbolise PNG.</p>
	Enter with basic Momase dance step which involves left foot forward and right foot backward with knees bent with the upper part of the body lowered. This was abstracted from New Guinea Island Dance: the children celebratory singing entitled 'Buni Buni'	
Mother Earth distributes a bilum of food seedlings with the land to New Guinea, Momase, Papua and Highlands to represent the staple food and lifestyle in the four regions of PNG.	<p><i>Niugini</i> enters to receive his share of food with the song 'Buni Buni', a celebratory children's song. The dance movement involves squats in motion first to the left and to the right like a cassowary dance derived from the Tubuan and Malanggan dance. The music is provided with Kundu drumbeats.</p> <p>Papua enters singing O Riketa O accompanied with the dance derived from the Tufi wallaby dance for male dancers while the female dance involves swaying hips left and right.</p> <p>Momasi enters with East Sepik song and dance. The song</p>	<p><i>Niugini</i> dresses in New Ireland red fabric, shell headdress</p> <p><i>Papua</i> dresses in Central grass skirt</p> <p><i>Momasi</i> dress in coloured Madang grass skirt and necklace.</p> <p>Mother Earth wears the organic fine fiber grass-skirt from Madang, and a traditional plain bilum wear made from a plant fiber from Morobe. She wears heavy seed necklaces and her body is painted with four primary colours; red, white, yellow and black to match the colours on the national flag to symbolise PNG.</p>

	<p>‘Apa yesna ha yesna ha yee is accompanied with a basic dance step that involves kicking forward and backwards. Music is provided by the kundu drum beats and Madang rattles sounds.</p> <p>Hailans respond with the warrior cry Hoo-woo Hoo-woo! Accompanied with Huli wigman warrior dance. Music is provided using a flute from Simbu to call people and a conch shell from Trobriand Island in the Milne Bay Province.</p>	<p>Momasi wear adornment and paints from Madang.</p> <p>Hailans wears a male apron from Simbu with cordyline leaves collected in the Eastern Highlands Province.</p>
Kumul’s father discusses his dream with Kumul and his mother.		Kumul’s father has a daydream and sees Kumul trying to kill a big white bird and a snake comes from behind and bites him. His father abruptly wakes up and calls Kumul.
Kumul enters hausman and receives the teachings of the elders.	Kumul learns how to play the flute.	
Kumul explores what each images. Each image convinces Kumul to take drugs, alcohol, receive bribery and engages in unprotected sex.		Display of factors of HIV and AIDS, which includes drug, alcohol, prostitution and sex trade.
		Kumul invites the prostitute to his canoe and paddles away. Mother Earth appears as a spirit and follows them.
	Kumul laments and recalls all the teachings of his elders.	
The ancestral spirits offer advice and encourage		Ancestral spirits appear to protect and guide Kumul. This concept of

Kumul to return and advise him to visit the hospital immediately to check his blood because he looks very weak and tired. The spirits also warned him that other traditional medicine will not help him to know the status of his health.		ancestral belief is common throughout PNG. Spirits wear a mask derived from the Asaro Mudman, Tubuan and Malanggan Mask Festival.
	Kumul's mother embraces Kumul in sorrow and examines him.	
		The community support Kumul and his mother to pull the rope/vines from Kumul's bilum. The bilum is symbolic of PNG as a country while Kumul represents the future of PNG. The rope represents the four factors of HIV virus: alcohol, drug, bribery and sex trade. The snake represents HIV virus. Mother Earth represents the ancestral spirits and guardian of the land.

Figure 32 Kumul Script Outline

6.3 SCRIPT DEVELOPMENT

The outcome of the exploratory workshop informed the development of the script. The working script took six weeks to complete. The script required more characters so the number increased from only 11 to 22 characters and all the characters participated in the chorus and dance. The spirit characters were created together with human characters to occupy both the spiritual world and the real world. The narrative synthesised HIV and AIDS messages and blended it with PNG performance forms and cultural conventions to enrich the script aesthetically. Situations were also created with complications relating to the risky behaviours and decision-making.

The script was written in 2011 but it was set in three worldviews: the literal world, spiritual world and liminal world. The script moved between the liminal world and the spiritual world which created a superficial narrative which could not

fulfil the ambition it set out to do which was an effective delivery of HIV and AIDS messages. It was important to ensure that the script contained HIV and AIDS facts otherwise it could mislead the audience with superstition and black magic.

The script was revised to incorporate the realistic medical aspects of HIV and AIDS. I considered the medical aspects of HIV and AIDS and the spread and transmission of HIV while being wary of using factual information that would offend the audiences. The common mode of HIV and AIDS transmission is through heterosexual sex, which is sexual intercourse between the opposite sex. I could not use words like sexual intercourse, exchange of bodily fluids between a male and female, and vagina or penis in a literal sense because these words are considered derogative terms. These words carry a sensitive heightened meaning, which would be received as swearing and offensive according to the audiences in the rural communities in PNG.

In the earlier development of the script, a seductive prostitute was introduced to trade sex for money. She promoted condoms and used condoms to negotiate sex. However, this scene discriminated against women and portrayed women as prostitutes responsible for spreading HIV virus. I also revised the scene to address the gender issues, replacing it with a postcard that captured a village scene where multiple activities occurred with people exchanging drugs, drinking alcohol and businessman buying sex. The seductive prostitute was replaced with a village girl. The postcard captured the social space where the risky behaviours occurred. By using Augusto Boal's (2002) techniques of animation, transition and freeze images, I explored the ideas of creating several frozen images that embodied risky behaviours and brought these images through the techniques of animation with dialogues and role plays to attract Kumul to experience these risky behaviours. Kumul was equipped with dialogues that promoted positive behaviours and educated people to avoid risky behaviours. When Kumul approached the last image, which was the village girl, he fell in love with her. She showed interest in Kumul and he invited her to his canoe. As they paddled away from everyone else into a blue ocean, the voice of Mother Earth, the narrator followed them, continuously advising Kumul to practice safe sex by using a condom. His voice echoes on as the sea waves carry the young lovers:

Kumul! This is a foreign land. You do not know the people here. These people do not care about their behaviours: they drink alcohol, take drugs, participate in rape, engage in sex trade and practice unprotected sex. Kumul, be careful, if you are attracted to a lady in this place and decide to have sex with her, make sure you wear a condom all the time (Kumul Script Paper Journal, Scene 7, p.20).

The above dialogue positively exposed the risky behaviours that contribute to the spread and transmission of HIV and also promoted condoms without offending people because of the spiritual character of mother earth and narrator. This character is a prominent character and in her voice reveals the truth as she see the future and represents the ancestral spirits that protect the land and her children. Thus, she makes every effort to protect Kumul from modern influences. The people appreciated the image of mother earth because they recognised it. Fr. Mathew Landu, a catholic priest commented after the performance at Masumave village;

The use of representation, all the metaphors, the snake, the dream, the bird to indicate aspects of the disease and its impact on people's lives, on the culture, that was very powerful, I think the people, the people could relate to that even if it was metaphoric, people could still relate to it because in our culture people use metaphors and parables when trying to communicate important messages, sometimes when they don't want to offend people. We say in Tok Pisin we say tok bokis, it is a metaphoric language. So that was a culturally appropriate presentation because this is actually how our people talk when delivering important messages that our people might take offense.

The response revealed the Priest's appreciation of the performance that employed cultural elements that was familiar to his worldview as an indigenous Papua New Guinean. The spiritual characters, signs and metaphors were introduced to deliver important education messages in an acceptable manner according to the people's level of communication and worldview. Elders in PNG often use parables, metaphors and short stories that contain moral lessons to educate their children.

In order to balance the script containing the HIV and AIDS facts with the spiritual and liminal world, a table was created under three headings: literal world, liminal world and spiritual world (*Refer to Appendix 1*). Each scene was categorised under spiritual, literal world and the liminal world, which contained equal number of situations and HIV and AIDS facts, and aesthetics.

Using this table, more HIV and AIDS facts were incorporated into the performance to create realistic situations about HIV and AIDS. On the other, HIV and AIDS awareness has been going on since the late 1980s. Hence, it would be redundant to disseminate too many health messages using realistic role plays such as

a medical doctor with a white gown and stethoscope advising people of safer sexual practices with a lot of humour. I wanted to deliver HIV and AIDS messages through aesthetics and performative elements. I gathered from the literature review on theatre for development on HIV and AIDS that factual health messages were overtly monotonous and boring. I revisited the audit matrix and extracted additional cultural forms, performance elements and incorporated HIV and AIDS messages into it.

6.3.1 CHARACTERS

The improvised script consisted of 11 characters. These included; Mother Earth, Sungum, Chauka, Spirit 1, Spirit 2, Spirit 3 and Spirit 4. These characters reflect people's beliefs about their ancestral spirits and the cosmology. Characters also represented the land and Regions of PNG and these included; Kumul, Momasi, Niugini, Papua, Hailans, Tete Ravi (Kumul's Father), Gaki Ravi (Kumul's Mother). Elders were recognised as wise men that provided advice and guided young members of the community. More characters also played a significant role in creating the comparison between the old ways and the new ways, and these included a prostitute, a young drug sniffer, and a businessman.

MOTHER EARTH

The character of mother earth represents Mother Nature drawing from people's belief that the land provides them with water, food and shelter. Mother Earth is the narrator and a spiritual character also played the role of a mother to the four heroes namely; Momasi, Niugini, Papua, and Hailans who represent the four regions of PNG. She is visible to the audience as a narrator and invisible to Kumul as a spiritual figure. Mother Earth appears from time to time when Kumul reaches a foreign land and she warns him of the dangers and advises him to take precautions. However, towards the final destination of his adventure, Kumul gives in to the modern influences. Mother Earth wears selected costumes from the four regions of PNG to symbolise her role as Mother Nature and mother earth. She wears a veil from Marawaka in the Morobe Province in the Momase Region, seed necklaces from Simbu in the Highlands region, a traditional bilum top from East Sepik Province in Momase Region, a thick grass skirt from the Central Province in the Southern or Papuan Region and carried a big basket from New Ireland Province in the New

Guinea Island Region. The main colours of the four regions of PNG, red, yellow, black and white are painted in dots all over her body.



Figure 33 Mother Earth

NIUGINI

Niugini is the first child to mother earth and he represents the New Guinea Island Region. He wears a red strip piece of fabric commonly known as 'laplap' believed to be introduced in the early 1930s by the early missionaries in the New Guinea Island Region and Momase Region. His waist is surrounded with green leaves threaded together. He wears a shell necklace collected from the deep ocean to indicate his family status. The common food crop in the New Guinea Island is taro. The New Ireland Province has a very strong ancestral practice and maintains relationship with their ancestral spirits represented through the Malanggan Masks.

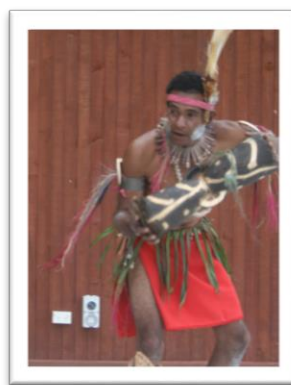


Figure 34 Niugini representing the New Guinea Island Region

Papua

Papua is the second child to mother earth and represents the Papuan or the Southern Regions of PNG. The Papuan people are known for their tattoo design and sea expedition and trading within the Region. Papua wears a shell headband from Madang Province and an orange coloured grass skirt commonly worn during singing in many coastal regions such as the New Guinea Islands, Momase and Papuan Region. The seeds are threaded to make the necklace, which is common in the Papuan Region. Papua also carries a string bilum, which is made of modern string common in the Papua Region and the Momase Region. The common food crop is yam and banana. In Milne Bay Province of PNG, yam is a valuable food crop that determines the wealth and status of the chief. The hourglass drum is also common in PNG and beaten to provide music and rhythm for the dance.



Figure 35 Papua representing the Papuan/Southern Region

Momasi is the third child to mother earth and represents the Momase Region. The Momase people rely on the sea for their protein and their staple food is mainly sago but they also grow other varieties of food crops such as taro, banana and cassava. Momasi wears the bright coloured costumes from Madang Province. He beats the hourglass instrument to provide the rhythm for the song and dance.

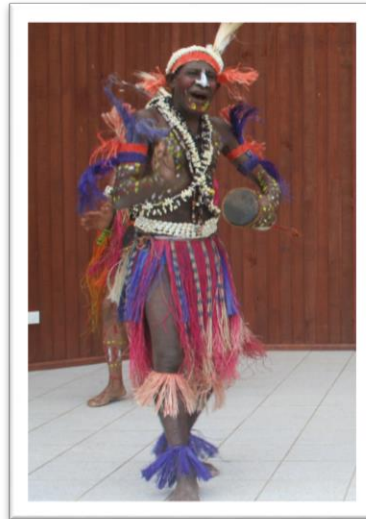


Figure 36 Momasi representing the Momase Region

HAILANS

Hailans is the last child to mother earth and he represents the Highlands Region. The Highlands Region is known for the rich fertile land and cultivate variety of food crops but the main staple food are sweet potato and banana. The Highlands is known for the pig killing festivals, which occurred between five to ten years in the past. Hailans wear an apron made of modern wool woven together and the apron seen in the photograph is from Simbu Province. The shells necklaces and the conch shell are from the coastal areas in Papua New Guinea but there has been migration and tradition between the Highlands Region and the Momase Region. Such items from the coastal areas may have been acquired through trading and cultural exchange. The cordyline leaves are tugged at the back to cover the back part of the body.



Figure 37 Hailans representing the Highlands Region

SUGUM (SNAKE)

Sugum is derived from the Tok Pisin word *Sanguma*, a term widely used in rural communities to refer to magic, bad spirits and snake. The Papua New Guinea Institute of Medical research based in Goroka investigated the local women's understanding of sexually transmitted disease in the Asaro valley and reports; "The causes of 'sik nogut' were believed to be sores in the uterus, 'Sanguma' or 'Poison'. 'Sanguma' is a living human being that has another spirit that invisibly enters another person and sucks up the blood or eats internal organs" (Lemeki, Passey and Setel 1996, 240). There is an increasing concern to communicate accurate information relating to the cause and transmission of HIV and AIDS because some people in the rural communities have different names for the HIV virus and their understanding of it varies in each community. "One study in rural Western Province reported the use of the Tok Ples phrase *Melesene bininapa gite tila gi*, which translates to 'the sickness without medicine'...Another study conducted in Trobriand Islands reported use of Tok Ples term *Sovasova*, which translates as 'a chronic illness resulting from relations within the same culture'(King and Lupiwa 2009, 16).

On the other hand, in some societies in PNG, snake is viewed as a good serpent and a creator. For example, "Mt Kare is said to have been a sacred site...It is believed to be the home of the snake, and it was here, according to older mean, that ritual specialists sacrificed to spirits and ancestors known as *dama*, for *fertility* of ground" (Clark 1993, 744). Clark (1993) notes that Goldman (1983) "refers to the

snake as the progeny of Kebali, a founding ancestor and son of the female dama who created the world” (Goldman 1998: 177 cited in Clark 1993, 745). The snake as the creator connects with the origin story. Whether the snake as the creator demands respect and sacrifices from its descendants or whether the snake is viewed as the bad spirit that can destroy human beings, it seems to be a significant symbol in Papua New Guinean culture which is viewed as an enemy, oral literature and HIV and AIDS disease. In order to maintain consistency and control with accurate delivery of HIV and AIDS messages, Sugum, a snake character was used in the Kumul script. It was used to educate the people that myths surrounding beliefs, like the snake, Sanguma, is poisonous or black magic, may not necessarily be true. The message delivered reinforced the fact that the main mode of HIV transmission in PNG is through sexual intercourse.

The character snake has also been employed as Sanguma in the Raun Raun Theatre trilogy Niugini Niugini:

Sanguma is the Snake. It is interesting that Kaipsaiwalova has given him this name. Sorcery is the traditional means for maintaining discipline and order in society so when Sanguma is born and begins to roam, with Niugini imprisoned inside him, then discipline and order had broken down. Imdeduya at first embraces and cares for the wild snake but when she finds out from the Wind that Niugini is locked inside it, her determination wins out again and the skin is shed from the snake. (The Department of Education Papua New Guinea 1985, 15)

For Niugini Niugini, Sanguma as the snake imprisoned Niugini as indicated above while in the Kumul scripted performance, Sungum represented the HIV virus that was externalised from a human body and animated with scripted dialogues to increase awareness on how the HIV virus operates and how it enters and destroys the human body. In Kumul script, the snake prop was constructed using cane and coconut napkins spray-painted with green and red to represent the HIV virus.

According to Papua New Guinean belief and cosmology, the snake is a symbol of death as indicated by one of audience members when the improvised script was presented to the Student at the University Goroka who commented; snake is a sign of bad news, when a snakes appears to you or your family, you know that something terrible will happen so you must take precaution” (Audience’s Response, 2010). In the Kumul script, the snake character is named ‘Sugum’ which is shortened to refer to Sanguma which has connotation with bad spirits and bad luck, thus it was used in

the script to represent the HIV virus. Sugum is visible to the audiences but invisible to Kumul and enters Kumul's body through unprotected sex with a prostitute in scene five.



Figure 38 Sugum representing HIV Virus

CHAUKA (BIRD)

Chauka is a Manus word for a special messenger bird that is known as a spy bird that flies above and watches over people's gardens. Chauka is a clever bird and recognises the owners of the garden. When strangers enter the garden to steal, they make sure Chauka does not watch them. If Chauka sees strangers in the garden, it flies to the yard, sits on a nearby branch, and calls out the name of the thieves. The owner of the garden responds to Chauka and hurries to his or her garden to investigate further. Generally, everyone believes that birds are messengers who deliver good news and warnings of events. Chauka was introduced to me by one of the research participants, Jack Puayil, who suggested that I should utilise Chauka as a good sign that represents HIV and AIDS awareness in PNG.



Figure 39 Chauka (bird) representing HIV Awareness in PNG

KUMUL

The name Kumul is derived from the Bird of Paradise; a symbol for PNG as a nation. It is embodied on the national flag and printed on local products from PNG. In this scripted performance, the main character is named Kumul, who represents PNG as a nation and carries the burden of the nation in this performance. Kumul is a young man and son of Tete Ravi and Gaki Apo. Kumul is the protagonist and he is groomed to uphold his culture and protect his land and people. The elders guide Kumul with wise teachers and transfer their blessing to him but he fails to withstand the trials and western influences. At the final destination of his adventure, he is exposed to drugs and alcohol, bribery and sex trade with prostitution. He had so many choices to make but blindly engaged in unprotected sex and lost his way home. He contemplated over his risky behaviour but it was too late and contracted the HIV virus.



Figure 40 Kumul (main character)

TETE RAVI

Tete Ravi is Kumul's father, and is married to Gaki Apo. The name Tete Ravi is a Kuanua language from East New Britain, which means father or dad. Tete Ravi is a concerned father and a cultural man who cares about his son and warns him to take precaution with enemies. One day, he has a strange daydream about Kumul's future that connects him to his ancestral spirits and caused him to be sensitive to his surroundings and his life. He is watchful and very careful. Tete makes a crucial decision to give his bow and arrows to his son to protect him. Tete Ravi wears the Tapa cloth from the Oro Province of PNG and the Bird of Paradise representing Oro Province to signify his status as a prosperous village man who has successfully raised a grown up son (Kumul) who will soon enter the hausman (men's house) to receive the teaching of manhood.



Figure 41 Ravi Tete (Kumul's father) Calling Kumul

GAKI RAVI

Gaki Ravi is Tete Ravi's wife and Kumul's mother. Gaki is another Kuanua name from East New Britain, which means mother or mum. Gaki is industrious and supports other women in the village with gardening. She is also a concerned mother and worries about her son's future.



Figure 42 Gaki Ravi calls the community to support Kumul

ELDERS

There are four elders who represent the four region of PNG. The elders witness Kumul coming out of the hausman (men's house). The male elders are dressed in Highlands costume because they are responsible for teaching Kumul how to blow the traditional sacred instrument, the flute. Due to the limited number of females available to play the role of Kumul's mother also played the role of the elderly lady and the prostitute.



Figure 43 Kumul receiving final blessing from the elders in the Hausman

ANCESTRAL SPIRITS

There are also four ancestral spirits from the four regions of PNG who respond to Kumul's lament and guide him home. The spirits wear masks to transform from one character to another. The mask form is derived from the Asaro Mudmen from the Eastern Highlands Province in PNG and was repurposed to represent the ancestral spirits. People have a very strong connection with their ancestral spirits and communicate with them.



Figure 44 Ancestral Spirits comforting Kumul

SUPPORTING CHARACTERS

The supporting characters include: a young man, a businessman, and a prostitute. The businessman represents the economic activities occurring in the

country. The businessman exchanges money for sex with a prostitute and bribes Kumul to keep an eye on his vehicle on the roadside, which is a common practice along the highlands road in the Highlands Regions of PNG. A drunkard young man offers Kumul alcohol and forces him to drink. This young man's attitude represents the restless unemployed youths who engage in risky behaviours. A prostitute trades sex for money and does not care about her health. This is an unfortunate behaviour displayed by women with financial problems. Men with materials such as money and cars exchange these items for sex. Wealthy men facilitate the spread and transmission of HIV and AIDS and other sexually transmitted diseases.



Figure 45 Kumul confronted with Modernity

6.3.2 THE SETTING

The first two episodes reflected the origin of PNG. From the merging of the spirits and nature, cultures and people are born. The episodes take place in the metaphysical world. The master planner of this life and existence is Mother Earth; she is the mother of the land or PNG. It is a physical world where Mother Earth creates the land and gives birth to four children. Episode 3 is set in hausman (or men's house) where young men receive all the teachings of manhood. The performance progresses from the real world to the supernatural world of cosmology and beliefs that use snakes and birds to interact with the community. Episode 6 is the world of dreams where Kumul's father daydreams and sees his son's future. Kumul goes on an adventure in the following scene (Episode 7) and is confronted by strangers who offer him goods and money, which he foolishly accepts it. He ends up in a risky sexual relationship with a prostitute and contracts the HIV virus. The final

episode (8) is abstract and brings everyone together to uproot the problems in the bilum.

6.3.3 PLOT OF THE PERFORMANCE

This is a story of a young man named Kumul, a typical village young man who undergoes the necessary teachings and initiation in order to be an acceptable member of the community. One fine day after he decides to test his maturity and manhood, just like any other young man, his curiosity awakens and drives him to embark on an unforgettable adventure to the four regions of PNG: the New Guinea Islands, Papua, Momase and Highlands. Mother Earth plays a dual role of a narrator and a spirit. She is visible to the audience as a narrator and invisible to Kumul as the spirit that guides him. She warns him of dangers and advises Kumul to take precautions but Kumul fails in the end. The further Kumul travels the more he is confronted with foreign influences and faced with aspects of modernity. He gives into being drunk with alcohol, and engages in bribery, risky behaviours and unprotected sex. He loses his way back home and regrets his ill behaviours; he falls weak and pleads for help. The spirit of healing, water, protection, and forest appear to him in his dream and guide him home. Kumul wakes up the next day and gains his strength and returns to his parents and community. Mother Earth reminds the community to accept Kumul, their son and advises Kumul to visit the medical doctor at the hospital for treatment and blood tests to stay healthy. Kumul reconciles with his parents and the community embrace him and take him to the hospital.

6.3.4 DISCUSSION

Scene 1 begins with a celebratory chant as Mama Graun introduces the excitement of motherhood, and displays her beauty and wealth on her land including her children. Mother Earth represents Papua New Guinea and her four children represent the four regions of PNG; Highlands Regions, Momase Region, Southern or Papuan Region and New Guinea Island Region. The relationship of the children and Mother Earth is not clearly defined but it is believed that Mother Earth is the creator that gave birth to the four children and raised them to take over her land and wealth. The attributes of Mother Earth show that PNG society is both matrilineal and patrilineal. In most New Guinea Islands such as East New Britain, West New Britain, and North Solomon, women are chiefs and leaders, own land, and make decisions for the community. The Mother Earth character promotes women's status in PNG.

Scene 2 depicts a typical origin of story where Mother Earth distributes her land and seedlings and sends her children to dwell on their respective land. This draws from the origin stories common in PNG.

In Scene 3 Kumul undergoes initiation in the hausman (men's house). It is a period where Kumul moves into the next stage of life from a child and teenager into an adult. This means that he is ready to get married and engage in sex with his partner and raise his own children. He is expected to fulfil the tasks and responsibilities of a man if he has a wife. The elders and parents guide Kumul's growth until he is physically and mentally mature. Each region of PNG has unique initiation, customs and cultures. For example, the skin cutting initiation is practiced in the East Sepik Province of PNG.

It is important to point out here that in the exploratory work, the skin cutting initiation was included but it changed in the final script because the cultural advisors who took part in the script workshop raised concern that skin cutting initiation was sacred and part of the private ritual. They indicated that if the East Sepik people saw it, there would be ethical issues that would affect my study. This aspect was therefore replaced with another performance form and elements. The skin cutting was replaced with Kumul entering the hausman and learning to blow '*kuakumba*', a sacred traditional flute.

Scenes 4 and 5 were developed based on the cultural beliefs and cosmology of Papua New Guineans. The bird in Episode 5 is the messenger that delivers the warning of a calamity that is about to befall the land. In some societies in PNG, some people believe that different types of birds communicate messages of hope, peace, happiness and good luck. Birds also fly long distances to deliver messages and so they are able to transport the audience from one destination to another. The snake in Episode 5 represents the HIV virus, as snakes generally bring bad news, death and are associated with evil spirits. If a snake appears in a person's house suddenly, it is a sign of calamity or death.

In Scene 6, Tete has a dream during the day and sees his son (Kumul) in his dream. He sees his son appear like a small boy chasing insects such as geckos and fireflies. However, suddenly, a snake bites Kumul and Tete abruptly wakes up from his dream and calls his son and warns him not to kill the insects because these insects

are his ancestral spirits. According to PNG belief, the snake brings disaster and death and thus Tete has to prepare himself. Because the snake bites Kumul in the dream, Tete fears that something will happen to Kumul and so he tries to protect him by giving him his bow and arrows and warns him to protect himself.

In Scene 7, Kumul's character changes from a typical village boy to one embracing modern ways of life. He sells his personal items for money and buys sex from the prostitutes. His character transforms from a well-mannered, respectful villager to a drunkard young man who completely loses control of his character, urinating in public spaces and harassing innocent village girls. His character goes from bad to worse as he succumbed to alcohol and unprotected sex with prostitutes. Kumul lost his dignity and submitted to unprotected sex. His hopes and dreams as a future leader for his community were shattered.

In the final scene, Kumul's mother, Gaki saw her son from a distance and ran towards him, noticing that he was pale and sick. She embraced him but he looked down, shy and embarrassed to see his mother. Gaki questions him and carefully examined his body and costumes and realised that something terrible had happened to her son. She called the members of the community to welcome Kumul. However, Mother Earth appeared as a spirit to deliver the final messages on HIV and AIDS. She highlighted the effects of HIV and AIDS and encouraged the audience to practice safer sex using condoms and remain faithful to their sexual partners. Kumul also encouraged young members of the community and audiences to make wise decisions and delay having sex for first time. He promoted using condoms for safe sex to prevent the spread and transmission of HIV and AIDS. Mother Earth also encouraged everyone to visit Volunteering, Testing and Counselling to know the status of their health.

Mother Earth as the ancestral voice and the guardian of the land made every effort to warn Kumul and other members of the community and the audience to take precautions against HIV and AIDS. In the end when Kumul returned home with a guilty conscious about having had unprotected sex, Mother Earth appeared as a spirit and offered a word of encouragement. She encouraged him to go for HIV and AIDS testing to address HIV and AIDS. Mother Earth as a spiritual character supported Kumul's mother to coordinate the community to assist Kumul empty the content of

his bilum, which contained the vines of HIV and AIDS that grew roots and could have spread in the community. The community mobilised to pull out the root of prostitution, drug and alcohol, bribery and unfaithfulness.

6.3.5 THEME

The main purpose of this research was to develop a strategy for communicating HIV and AIDS messages that are relevant to rural audiences in PNG. The research explored the potential of harnessing indigenous forms of performances in PNG and blended this with western theatre techniques to create a new folk opera form of applied theatre for HIV and AIDS education. The main messages delivered in the Kumul performance are the medical facts about HIV and AIDS, highlighting the four main factors that facilitate the spread of HIV and AIDS, promotion of condom and safe sexual behaviours, voluntary testing and counselling and stigma and discrimination.

The HIV and AIDS messages were delivered using the cultural items, performance forms and elements, and Tok Pisin language combined with metaphors, signs and symbols following the style of communication in the village. The Kumul folk opera opened with a village scene to highlight the village life through the hausman (men's house), the cultural institution. Hausman and hausmeri are informal institutions where societal knowledge is passed down from the elders to the younger population who live in the society.

Kumul folk opera performance built on the village life, the land and culture to create a narrative that is familiar to the audiences. Scene 3 highlighted the hausman institution with elders offering Kumul lessons on the village life, land ownership, warfare, marriage, sex, relationship, maturity and masculinity. Four important messages were drawn from this informal institution to guide the growth and development of Kumul. In order for Kumul to be recognised as an adult, he needed to full fill the following tasks as advised (Kumul Scene 3, Hausman-refer to the script, p9-11):

- Acquire gardening skills and have his own garden,
- Learn to build a house and have his own house,
- Respect members of the community and strangers,
- Must be hard working and assist members of the community and,
- Guard his land and protect his land, wife and children from enemies.

HIV and AIDS messages were added to the end of each lesson offered by the elders. The four risky behaviours that contribute to the spread of HIV included drug, alcohol, bribery, and prostitution. The elders in the hausman delivered these risky behaviours to Kumul and the audience to warn them of the consequence of being lazy, corrupt, outcast, dependent, unprotected sex and contracting HIV. The excerpt from the Kumul Script Paper Journal (2012, 13) highlights this technique of communication:

Lapun Momase: Son! Listen careful, admiring another man's wife is forbidden in our culture. Be careful not to have a relationship with a married woman, you will create enemies and bring tribal fight to your land. If you admire a girl, ask her out and treat her with respect and her eyes and thoughts will be fixed on you. *(Takes his shell necklace and wears on Kumul)*. Do not get excited and engage in sexual activities outside of marriage in places that are sacred such as the river, bush, mountain and near the beach or sea. We are spiritual people and we live the spirits and our ancestors and they dwell in these sacred places therefore it will be disrespectful if you engage in forbidden activities such as sex outside of marriage on their sacred space. Engaging in unfaithful and unprotected sex is dangerous. These days, a virus called HIV and a disease known as AIDS is spreading rapidly around here mainly through sexual intercourse so look after yourself and protect yourself from contracting HIV and AIDS.

People from the Masumave village who saw the Kumul performance presented commented: "this is our story, you used the four regions as land, Mother Nature, spirits, dream, and you were telling us stories that capture our culture and life in the village" (Father Luke, Focus Group Discussion, 2012).



Figure 46 Kumul receiving Advice and Gifts from Elders

The performance not only increased HIV and AIDS messages but it acknowledged the significance of inserting HIV and AIDS messages into a PNG worldview as the foundation for an indigenous knowledge system which could contribute to HIV and AIDS programs in PNG. Winduo (2009, 3) acknowledges the importance of an indigenous knowledge system arguing:

It is the basis upon which many indigenous communities survive on. Indigenous people value their unique knowledge systems, their languages, their agriculture, folklore, arts, medicinal knowledge, and their philosophies of life as important systems of knowledge. We need to identify some of these knowledge systems and promote them.

It is important to recognise the indigenous knowledge system and people's way of life, which connects them to their land, nature, spirits, cosmology and community. "For traditions the societies in PNG, tradition has taught them that the fullness of life is attainable only within a community. It comprises human beings, ancestors, local spirits, animals and land" (Aime 2008, 50). Aime (2008) noting that fullness of life is attained through community life resonates with Minol's (1987, 165) "village life" which can be summarised as; "A village is a cultural unit, an organ of civilisation, technology and enterprise" (Narokobi 1987, 160). The village life is guided by certain cultural protocols and behaviours that are acceptable to the people. Thus, value systems were highlighted as important to village life.

PNG is an oral, visual and performative society where knowledge and tradition is transmitted by word of mouth from one generation to another. It may take the form of song, dance, drama, performance, legends, myth, pattern, design, motif and symbol. PNG as a "Melanesian" country "had a strong and lively oral tradition, and early writers had their roots in these traditions. Imaginative and skilfully patterned songs, chants, myths, legends and mime were all an integral part of life in traditional societies. They were recalled, recited, sung, acted out, modified, improved upon and handed down by successive generations of tribes people" (Powell 1987, viii). The younger generation received the oral literature and knowledge through imagery, signs, symbols and metaphors coded with important messages about life, sexuality and reproduction.

Considering the diversity of PNG cultures, language, communication and complexity with different levels of language and interpretation, this research carefully selected languages and utilised figurative language such as metaphors,

signs, symbols that are commonly known by Papua New Guineans. These were incorporated into the origin stories, legends and myths to reflect the style of communication familiar to the people. Scene 7 (Modernity) of the Kumul folk opera highlighted the four main risky behaviours that included; drug and alcohol, prostitution, bribery and unprotected sex. In order to deliver the messages effectively, “image of transition”(Sullivan and Parras 2008, 26) was created and complemented with narration to promote safer sexual practices.



Figure 47 Kumul faced with Modernity

Four images were created to illustrate drugs and alcohol, prostitution, bribery and unprotected sex as evident above. As the main character Kumul approaches each freeze image and taps each image to generate a dialogue, which is aimed at educating the audience and the participants on the consequences of risky behaviours. The Kumul folk opera also promoted safer sexual practices and promoted the use of condoms, faithfulness, behaviour change and, Volunteering, Testing and Counselling (VCT). In order to motivate Kumul to go for VCT, the spiritual voice acted as a force to motivate Kumul to visit the medical doctor for HIV testing.



Figure 48 Ancestral Spirits support Kumul

Papua New Guineans are spiritual people (Powell 1987) who maintain communication and relationships with their ancestral spirits and the spirits of their family members who have deceased. “In Melanesia, especially Papua New Guinea, where the concept of spirituality permeates all activities in life, every symbol has meaning and communicates a constant flow of relationship” (Aime 2008, 49). Papua New Guineans rely on the spirits of their deceased family members to protect them and warn them of future problems. Hence, the script drew from this belief to motivate Kumul for HIV testing.

Kumul was raised in the village with cultural knowledge that prepared him to face challenges of the world but he was trapped by the attraction of modernity. His downfall highlights the two different ways of life and directs the audience to foster community support and to protect each member of their community from foreign influences that try to dismantle the social fabric of the society. Community care and support is highlighted when Kumul’s mother embraces her son and calls the community to offer support.



Figure 49 Kumul's mother embraces her son

Women play a significant role in PNG. In traditional times, women worked hard to raise pigs and produce surplus food crops in order for their husbands to be publically recognised as a man or a leader with status. Women also have a special responsibility as mothers to their children. Even though Kumul let his parents down, his mother was the first lady to embrace him with tears of joy yet painful when seeing her son in misery. The natural instinct of mothers is to nurture and care for their children which is one of the primary reasons why some single mothers and divorcees engage in trading sex for money. This research does not promote transaction sex but it does highlight some issues that unfortunate women and mothers experience daily. I suggest that addressing HIV and AIDS is a complex issue that requires intervention programs that address social, cultural, economic, political, literacy and linguistic issues which acerbate the spread and transmission of HIV.

According to Papua New Guinean belief and ideology as noted by the five-community theatre practitioners during the exploratory workshop in 2010, snake was identified as an effective symbol to represent the HIV virus. As discussed previously the appearance of a snake predicts disaster and death. Thus, a snake image was employed to represent the HIV virus. At the intercultural theatre laboratory, a Sepik mask was used to represent the HIV virus as is evident, captured in the picture below.



Figure 50 Rope symbolic of HIV

In addition to the use of the snake, four ropes were pulled out of the bilum that were symbolic of four risky behaviours that contributed to the spread and transmission of HIV and AIDS. These included; drugs and alcohol, prostitution, bribery and unprotected sex. The communities gather together to pull out the rope and content in Kumul's bilum.

In addition, a bird was also included in the performance to represent the HIV and AIDS awareness in the country. According to belief of the five community theatre practitioners' birds are good signs that deliver good news or warnings. In the Kumul folk opera, Chauka was employed to reveal the premonition of impending doom for Kumul to talk precaution. However, he failed and engaged in risky sexual behaviours.

The final messages on community participation encouraged the community to take ownership of the issue of HIV and AIDS. It was seeking them to address the issue in their own community in order to find a solution that would be suitable to their people. The solution should be one that does not discriminate and stigmatise people but encourages people to speak openly and support those people infected with HIV and AIDS in the community. Kumul's mother invited the community to support her son. Kumul also initiated change by leading the community to address the HIV and AIDS issue by pulling out the ropes or vines out of his bilum. This act was indicating his effort to advocate against the risky behaviours that contribute to the spread and transmission of HIV and AIDS.



Figure 51 Members of the community combat HIV represented by the rope

The situation created in the performance reflects the reality experienced by many people in PNG communities. The Kumul performance educated people about the consequences of risky behaviours and unprotected sex. The performance promoted safer sexual practices and encouraged partners to use condoms with people they have just met for the first time in order to prevent the spread and transmission of HIV and AIDS. The cultural items, signs, symbols and metaphor were used to deliver HIV and AIDS messages in a culturally relevant way, encouraging community participation and facilitating interactive dialogue and discussion.

6.4 STAGE 3: FOLK OPERA DEVELOPMENT (KUMUL)

In 2012 May, an intercultural theatre laboratory was initiated at the Queensland University of Technology (QUT) to facilitate the script workshop, folk opera development and intercultural exchange. The purpose of this exercise was to determine whether the Kumul folk opera could be recognised by other Papua New Guineans living abroad in Australia. The performance was presented to a select audience that was comprised of Papua New Guineans, Australians and international participants. The Kumul folk opera employs a cultural approach to delivering HIV and AIDS messages unique to PNG. This study claims that the Kumul folk opera is a new contribution to HIV and AIDS awareness and education in PNG compared to existing drama and theatre activities on HIV and AIDS awareness in PNG. The existing drama and theatre projects on HIV and AIDS deliver factual HIV and AIDS messages using role plays that reflect real life activities.

6.4.1 SCRIPT WORKSHOP AT QUEENSLAND UNIVERSITY OF TECHNOLOGY

The script-reading workshop was facilitated at the QUT for five weeks with eight students from PNG who were studying at QUT except for one of the student participants by the name of Alphonse Aime studied at the University of Queensland (UQ). The participants consisted of two males and five females including the researcher;

- Motsy David from Simbu Province in the Highlands Region of PNG is studying a Master in Creative Industry degree at QUT.
- William Samb from the Central Province in the Southern/Papuan Region of PNG is pursuing Master of Project management at QUT.
- Jackie Kauli from East New Britain Province in the New Guinea Island region of PNG is undertaking a PhD in Creative Industry at QUT.
- Rosa Kup from Western Highlands Province in Highlands Region of PNG is studying a Master of Education degree at QUT.
- Asella Momia from the North Solomons in the New Guinea Island Region of PNG is studying a Bachelor of Early Childhood Education degree at QUT.
- Alphonse Aime from Madang Province in the Momase Region of PNG is undertaking a PhD in Communication at UQ.
- Thadriena Abade from Madang Province in the Momase Region of PNG is studying a Master of IT degree at QUT.
- Simon Tipi from Southern Highlands Province in the Highlands Region of PNG is studying a Diploma in IT at QUT.



Figure 52 PNG students Participants at QUT Intercultural Theatre Laboratory

These students were invited to participate in the folk opera development at the intercultural theatre laboratory based on their cultural knowledge, performance

experiences and interest in HIV and AIDS education. All the participants had some teaching experiences in the past and taught at primary school, high school and at university, except for one participant who was an engineer by profession. The beauty of this group was that they were from different parts of PNG and had participated in cultural performances in their respective communities. They brought to the workshop vast cultural knowledge, which was evident in their active participation during the script workshop and folk opera development. However, two participants left the workshop due to study and research commitment, but took part in the first two workshops.

SCRIPT WORKSHOP READING 1

The first script reading began with five students. I explained the purpose of the intercultural laboratory activities, noting that the task involved script reading, script workshop and folk opera development. The participants were reminded that their participation was voluntary and that they could leave at any time if they wanted to, and that their decision would not have any implications on their relationship with me as the researcher. Since all the student participants were from PNG they were identified as cultural advisors and co-researchers.

At the end of the first script reading session, the student participants recommended that the script be further revised because it lacked consistency and didn't flow. One participant commented on the business lady who was negotiating sex in the script. He argued that it is unrealistic for a businesswoman to bravely negotiate sex (QUT Student Participant, 2012). While the other participant disliked the typical medical scene as she claimed, "almost all HIV and AIDS patients have a doctor with white gown, which can become boring and monotonous" (QUT Student Participant, 2012). In response to her comment, the scene was replaced with a spirit scene.

Furthermore, the participants emphasised the importance of using appropriate cultural items that reflected the people's way of life. For example, at the initiation scene, Kumul's father gives a sweet potato seedling to his son. Sweet potato is associated with bilum and women, and not men; therefore it was replaced with banana seedling. One of participants said; "there are certain cultural items for male and females. These have to be carefully utilised in the script and the performance.

Cultural context of these items are important” (QUT Student Respondent 2012). I noted the participants comments and appreciated their feedback because I could not have seen these different perspectives if they were not involved in the intercultural theatre exchange.

SCRIPT READING 2

In the second reading, four out of the five participants attended. The revised script was completed with additional characters, increasing the number to ten. Each participant was assigned two characters to recite and play. The script was written in English and Tok Pisin and it was challenging and time consuming to read both scripts in two different languages. It was also interesting to note that the students preferred to read the script in English rather than in Tok Pisin. As the participants read the script it sounded dramatic, which meant that the narrative took on its own form and shape.

SCRIPT READING 3

In reading 3, the same four participants who had taken part in reading 2 turned up for the workshop. I informed the participants that my supervisors would attend the fifth reading to observe the progress of the script workshop, which was to be held the following week. The participants expressed concern and suggested that due to the time factor they preferred reading the English version of the script instead of Tok Pisin script. A decision was made to read the script in the English language, which was monotonous, and boring and lacked creativity. I collected the scripts and invited the participants to improvise the dialogue from memory while I prompt them. This increased creativity as participants freely moved around the space to express their emotions. This technique reinforced the participant’s knowledge of the storyline. It was important to remind myself to reflect on the current process and consider how to improve it in the future. My reaction to this script reading exercise was triggered by my instincts, observation, previous knowledge and teaching experience. It was reflection within practice, drawing from practice and previous experience to inform the current creative practice.

SCRIPT READING 4

Two new participants joined the core group on the fourth reading, which increased the number to six. For the sake of the two members, extra effort was made to learn the script, songs, and dance movements. However, I had no control over things and the reading and the rehearsal was chaotic at Woodward theatre, Kelvin Grove Campus at QUT. Four of the participants had no drama and theatre background but they were talented performers drawing from their cultural knowledge and performances. In this rehearsal, a conflict of interest emerged and one of the participants challenged my approach to rehearsal, which I discuss in detail in my reflective journal under incident 1.

SCRIPT READING 5

The script was going to be read and staged for my supervisor to provide comments for further improvement. I organised the costumes, instruments, props, lights, and sounds two hours prior to the performance and waited anxiously at Woodward Theatre at Kelvin Grove Campus at QUT for the other participants. Three participants turned up on time while the other one entered the theatre when the first scene was in progress on the stage. The final participant who played Kumul's mother didn't turn up at all, so Mother Earth took on this role too. Suddenly one of the characters was upset because I corrected her misunderstanding on the one important piece of dialogue that she missed. She was quite upset that I corrected her and asked someone else to play that role. I explained my reasoning to her and encouraged her to maintain it, which she finally agreed to.

The performance was presented twice, first in English and then in Tok Pisin. It took almost one hour to present both scripts. The final comments from my supervisors suggested further development on the script. I incorporated the comments for the final presentation, which was to be presented to a wider audience including the QUT Drama staff members and other PhD students. That was exciting and everyone looked forward to giving his or her best.

6.4.2 FINAL SHOWING OF THE WORKING PROGRESS OF KUMUL

‘Kumul’ was performed to QUT Drama Staff members and other PhD students participating in the intercultural theatre exchange. The performance was from 4.00 pm to 6.00 pm. Initially, the performance was scheduled to be staged outdoor in one of the parks at QUT. It was appropriate to perform outdoors because the performance was designed for the community in PNG. However, it rained the whole day on the performance day. The venue was changed and the performance took place indoors in one of the dance studios at Kelvin Grove Campus. The audience consisted of QUT drama staff members, PhD Creative Industry students, and Papua New Guinean students studying at QUT, and PNG Consulate, Mr Paul Nerau.

The performance started off slowly and gradually gained momentum with the melodies, sound and dirge adding a different flavour and texture and ended with a loud applause from the audience. One of my supervisors facilitated the post-performance discussion to engage a broader discussion. It was noted that I as the researcher could not facilitate the focus group discussion to avoid bias response. This was appropriate, as I would possibly defend my work, which would prevent further critique and comments from the audience. Therefore, it was crucial for a neutral person such as my supervisor to facilitate the discussion. The responses from the audience are discussed below.

POST-PERFORMANCE DISCUSSION

Even though the performance was performed in a language that was unfamiliar to the international audiences, the use of sound and movement added texture and created another level of satisfaction. Emotions were strongly shown through the body and not the face. The story was delivered through the body and there was a great connection to the earth and to each other.

There was, however, a question posed by a member of the audience about the authenticity of the songs and dances, and asked how original the songs and dances in Kumul, the new folk opera form of applied theatre were. I as the researcher responded that the performance elements and genres were selected from the audit of the eight performances. The concept was original but the forms of dance, performance elements and songs were not original but stylised to deliver HIV and AIDS messages. Furthermore, in situations where performance elements and forms

didn't work, the participants drew from their cultural knowledge and performance tradition and contributed new performance forms and elements. For example, the following contributions were incorporated into the Kumul performance:

- A dirge from Western highlands province in the Highlands Region,
- New melodies from the South Simbu area in the Highlands Region were contributed by one of the participants who was from the Simbu Province of PNG,
- Additional dance movement especially the swaying hip dance movement from Eastern Highland was contributed by one of the participants,
- Trobriand island dance movement from Milne Bay in the Papuan Region was led by one of the participants who was from Milne Bay,
- Another participant who was from the Papuan Region also contributed Goilala jumping dance accompanied with a kundu drum from the Central Province in the Papuan Region.

(QUT Workshop Research Participants 2012)

The audience members from PNG managed to connect with the performance because they recognised the dance movements from each of the Regions of PNG and they indicated that it was easy to read and connect with it. One expatriate participant who grew up in PNG enjoyed the singsing beat as it brought back memories of PNG and she also confirmed the staple food crops from each of the Regions in PNG. Furthermore, the Papua New Guinean Consulate based in Brisbane said using the spirits to support Kumul to return home was a great idea complemented with the dialogues that clarified and separated the superstition from reality.

APPROPRIATENESS OF THE LANGUAGE

The Papua New Guinean audiences, which consisted of three students from the University of Queensland (UQ), one from Queensland University of Technology (QUT) and the Papua New Guinean Consulate agreed that the language (Tok Pisin) employed to deliver HIV and AIDS messages was relevant and appropriate for the audience in both the rural and urban community. An Australian respondent who lived in PNG and knew Tok Pisin also confirmed that the language was simple and relevant for the majority of people. She also said the language was clear with a polite and inclusive tone. The members of the audience also highlighted that there were no

swear words, or words that explicitly mentioned or named body parts of males or females. The language used was more general and acceptable to the audience. The final response supported earlier responses and commented that the message delivered was clear with the use of pattern, repetition, structure and clarity. The language of the performance was appealing to everyone: the community, the young children, young adults, married people, and old people.

WHAT WAS STRANGE AND UNFAMILIAR ABOUT THE PERFORMANCE?

The non-Papua New Guinean audience members were asked to point out what was strange about the performance. One of the respondents commented on the consistent use of different soundscapes throughout the performance as strange compared to western performance. He said, “in most western performance once a show starts, backstage is normally quiet” (Response 2012). Another member of the audience added, “there was always an ensemble work on stage all the time even when there was only one person on the stage” (Response 2012). A dance expert with QUT commented on the jumping movement and said, “that was wonderful and it was done the exact way and it was very specific to Huli Warrior Wigman dance” (Response 2012).

Audiences also commented on unfamiliar activities in the performance. One audience member asked whether it is normal for people to join the dance at community gatherings. I responded that some dances invite audience members to join the performance if they showed interest in the dancers and viewed the dance from start to finish. In particular, when a bystander is attracted to a dancer, he or she grabs a cultural item from the dancer’s body to indicate his or her interest and they could meet afterwards. Sometimes, an open invitation is extended to bystanders or the dancers themselves will grab the spectators and bring them into the dance arena to participate.

OWNERSHIP OF THE AUDIT

An important question was asked about the ownership of the performance. “How original is the performance and did the intra-cultural performance raise any ethical concerns? I responded that the audit examined the eight performances and isolated selected rituals and initiations coded in the performance and used for performance forms and elements that were for public viewing. During the fieldwork,

I attended most of the performances presented during the cultural shows in PNG to observe the performances that were shared with the audience or public and repurposed the performance forms and elements that were displayed in public only.

So the dance elements, songs, genres, melodies, and costumes that are commonly exchanged and displayed for public viewing were extracted from these performances and blended with the folk opera form of story force, picture force and feeling force to create a new folk opera form of applied theatre to deliver HIV and AIDS messages. The performance elements in this performance were selected from the four regions of PNG and the participants contributed some of it as a gift to the researcher.

6.5 REFLECTIVE PRACTICE

Through the process of developing the performance, certain incidents happened that challenged my creative practice. It was important to assess “myself to refine my own perceptions of what is happening in my classroom, how I am dealing with it, and indeed what are the problems that I perceive which may need addressing, rather than looking at the problems of an artist, or a classroom from outside, with a view to solving it” (O'Toole 2006, 57). As a creative practitioner, my workspace was my classroom for learning and I observed the process of learning through reflection. The focus of the reflection was on the practice of creative development; collective coordination of the performance and consistency with music, dialogues, songs, dance, and costumes. The performance elements had to be synchronised and connected together based on the Kumul narrative. Together with the participants, we reflected-on-practice, reflected-in-practice and reflected-during-practice.

I observed the incidences and tried to address them from multiple perspectives that involved the processes of evaluation, reflection, revisiting, refining, redevelopment and polishing the performance material at hand. I believe new learnings occurred through the process of developing the performance rather than concentrating on the performance as a product. The performance development process involved collaboration from everyone's participation. I valued collaborative arts work as individuals brought in valuable creative skills and talents, which could only be exposed through exploratory exercises, through improvisation, play building, workshopping, rehearsal, critique and positive reinforcement. This process of

refining a product sharpened the creative performance skill. Thus, I was fortunate to experience the incidences that occurred during collaborative-devised work in performative research, which informed my learning on collaborative theatre making.

6.5.1 REFLECTION-DURING-PRACTICE

I observed the incidences and tried to address them from multiple perspectives that involved the processes of evaluation, reflection, revisiting, refining, redevelopment and polishing the performance material at hand. In this study the process of theatre making was a new level of work because it involved the principal researcher, the community theatre practitioner and the target audience. I believe new learnings occurred through the process of developing the performance rather than concentrating on the performance as a product. I was fortunate to take the risk on this research project and experienced the incidences that occurred which allowed new learning to occur and some these incidences are highlighted below which were the pivotal moments in my learning through the development of my performance project.

INCIDENT 1: SUPERFICIAL SCRIPT (SEPTEMBER 2010)

Theatre practitioners and community development practitioners extensively utilise drama and theatre as an awareness tool to disseminate HIV and AIDS messages both in rural and urban centres of PNG. Although drama and theatre awareness permeates throughout PNG, there is limited literature available to validate its success. However, a community theatre model on HIV and AIDS developed by a Voluntary Service Organisation (VSO) Tokaut AIDS, a non-government organisation based in the Madang Province of PNG has demonstrated some level of success and has been recommended as a good model for behaviour change which could be utilised by HIV and AIDS advocates (Levy 2006; King and Lupiwa 2009). Catherine Levy's (2006) evaluation is also sighted in King and Lupiwa's (2009) literature review on HIV and AIDS in PNG. I was keen to know if this community theatre model that has influenced the existing theatre awareness on HIV and AIDS and theatre for development practices in PNG but I was unable to locate this information during my literature review search at the beginning of 2010.

Luckily enough, I had an opportunity to meet the program manager of VSO Tokaut AIDS in Brisbane in 2010 through another PhD colleague, Jackie Kauli who knew her. I had then just returned to Queensland University of Technology (QUT)

after a month of fieldwork in PNG. I had produced a DVD, which contained the workshop process, and 12 minutes of improvised performance, which I was eager to share with my friends to receive further feedback.

After the viewing, the VSO Tokaut Program Manager offered positive feedback on the artistic quality of the performance but she warned me that the performance could be misrepresented because of the symbolic images such as the snake and the bird. For instance, she said that the audience might conclude that the snake spreads HIV virus rather than the snake representing HIV virus. It was interesting to hear such comment from a non-PNG perspective, which raised my consciousness on how meaning is constructed without the shared cultural knowledge. I began to think seriously about identifying cultural items and symbols that were familiar and recognisable to Papua New Guinean audiences, especially those in the rural areas. I was also careful to use material that was not culturally specific but always triangulating it to see if other Papua New Guineans living abroad or even the international viewers who had some knowledge about PNG could understand the application of certain cultural signs and symbols within the context of the performance.

The snake image in the performance was developed as a character to represent the HIV virus drawn from the common belief in PNG that the appearance of the snake is a sign of disaster, a calamity, bad news and even death. This image represented the PNG worldview about negative force. It was culturally appropriate to employ the snake to represent the HIV virus because people will be familiar with it as something that is an unfriendly foreign agent in the body that destroys the immune system and weakens the human body. However, what I didn't realise was that the image of the snake could not stand alone in the script. It required some dialogue to define its identity within the context of PNG so it resonates with people's beliefs and worldview. If I had not had this meeting with the program manager of VSO Tokaut AIDS I could not have identified this issue and maybe the image of the snake and its meaning might not have been clear. This could have resulted in misleading the audience as they could have thought the snake spreads the virus instead of human beings transmitting it through unprotected sexual activity between opposite sex.

Following up on the comments by the program manager, dialogues were developed for the snake character to reveal its own identity as representing the HIV virus in the human body. This was externalised through the elements of play (performance) and made visible to the audience to increase social education. Brief dialogues were written for the snake and other supporting characters that interacted with the snake to strengthen the meaning and interpretation of it in relation to HIV and AIDS to avoid any further misinterpretation from the audience (See Kumul Script Paper Journal, Scene 4 & 6 in page 41 & 44). It was important for me to note that my reading of PNG was different from non-Papua New Guineans and I needed to acquire the necessary vocabulary to articulate my tacit knowledge, which could enable them to understand my worldview.

INCIDENT 2: SCRIPT WORKSHOP

In the first reading at the intercultural theatre workshop, the participants viewed the script with their own cultural lenses and raised many valuable suggestions for consideration. It was up to me as the researcher to accept suggestions or not. However, I was mindful of the consequences of not encouraging the participants' learning, possibly forfeiting the entire purpose of organising an intercultural theatre laboratory. The seven student participants were from seven provinces in PNG and their contribution as cultural advisors would be valuable and it would be silly not to incorporate their artistic contribution. I thought carefully on how to facilitate their learning because these students volunteered to participate in the intercultural theatre exchange. I had no doubts that they would have such questions as; what do I gain from this exercise? After much thinking I followed O'Toole's (2006, 108) advice to encourage the student participants as "co-researchers" to articulate their thoughts, opinions, questions, responses as valuable contribution and data. If I had not encouraged the participants as co-researchers and valued their response, they would have been discouraged and would perceive me as exploiting them.

I learned the importance of acknowledging the contribution of the co-researchers. This process showed the co-researchers that I valued their creative inputs and positioned them in the privileged position as the knower leading the discussions sometimes while I observed as a learner keen to learn from them. I had

developed a positive working relationship with the co-researchers and they became passionate and sensitive towards the research, which was confirmed by one of the participant's responses when she commented on one of the scenes and offered her suggestion.

Most awareness in PNG always have a medical doctor with a white gown who delivers HIV and AIDS messages, maybe we could replace it with something else. Also the medical doctor giving the wheel chair to HIV and AIDS patient is misleading because if a person contracts HIV virus, he or she would not be weak immediately so I think we should reconsider these sections of the script (PNG QUT Script Reader 2012).

The respondent was certainly inclusive of everyone and not directing the comment to me as the principal researcher and the scriptwriter. The respondent took ownership of the script too and politely offered her suggestion for the research team to consider. I was amazed by her maturity and the way she framed the suggestion. I acknowledged her valuable comment and invited the rest of the co-researchers to discuss it further.

After a lengthy discussion, we agreed with the idea to exclude the wheelchair, as it was misleading. The group discussion was effective because the participants shared their views on the script and talked openly about HIV and AIDS issues. Realising their potential, I encouraged them to lead the discussion during the script workshop. We began to develop the trust and confidence among ourselves, which was very rewarding.

In the evening after the first reading, I reflected on how to replace the medical scene and recalled a story from my father:

Even though my mother died five years ago, I still hear her voice and see her figure from the distance attending to her daily chores. Her spirit is here with us and she protects us all the time. When we have family gatherings and feasts, she brings her contributions and supports us with leaves, food crops and assist with the preparation. The spirit of our family members who died are here with us all the time (Arnold Awi 2010).

I contacted my father that evening and requested a phone interview, to which he agreed. My father expanded on the story and said many people in the village share the same belief about their ancestors. I asked his permission to incorporate his story into the script as I was inspired to use ancestral spirits to motivate Kumul, the protagonist for HIV and AIDS testing.

According to my father, there were both ‘good’ and ‘bad’ spirits, but ancestral spirits were ‘good’ spirits who offered protection, comfort and good advice to their descendants. This belief was also confirmed in the audit I conducted on PNG performance forms as the ancestral rituals formed a larger part of PNG beliefs. I was convinced that if people had respect for their ancestral spirits then they would respond to this unknown voice and force, which would certainly motivate characters like Kumul to undertake HIV testing. Hence, the spiritual scene was developed and it replaced the medical scene. Finally, the medical doctor scene was replaced with four elderly characters that initiated Kumul in the hausman (men’s house) and warned him of the risky sexual behaviours. They appeared later in the performance as ancestral spirits to support Kumul and motivate him to go for HIV testing (*refer to Kumul Script Paper Journal, Scene 5: Hausman initiation & Scene 8: Ancestral Sprits*). The identities of the spirits were reinforced with the use of a mask to transform the performance from reality to the unknown and vice versa. The spirits also wore the white modern fabric to differentiate between life and death. The dance movements were coordinated in a slow motion to depict a sad mood.

The ancestral spirits responded to Kumul’s lament and supported him home. When the ancestral spirits appeared, the performative space was converted from the ordinary space into the spiritual space, which enabled effective delivery of the sensitive message relating to HIV and AIDS. A neutral space was created to highlight the four main methods of HIV and AIDS transmission which included: sexual intercourse and exchange of bodily fluids, mother to child blood transmission through breast milk, coming into contact with fresh blood of an infected person and exchange of syringes, needles and shaving razor blades.

In addition, the spirits advised Kumul to go for HIV testing to stay healthy and avoid sorcery, black magic and herbs as these cultural beliefs and practices will not cure his illness. The spirits played the role of the medical doctors to convince Kumul to go for voluntary testing and counselling. The performance had the right qualities to create characters with multiple identities and transport the other characters in role together with the audiences who were the viewers, into another space and time to create a social effect and behaviour change.

From the audiences' response, the traditional way was recalled as the ideal way of life and the elders who participated in the focus group discussion lamented about the past. Thus, the ancestral voice was inserted into Kumul to motivate behaviour change. If we had not incorporated the ancestral spirits, the performance would not have motivated people to respond the way they did for HIV testing in one of the performance sites. People listened attentively because they recognised certain cultural and performance elements, and the ancestral spirits were the driving force in motivating behaviour change.

INCIDENT 3: CONFLICT OF INTEREST

In reading 4 at the script workshop, one of the participants challenged my rehearsal technique and dominated the rehearsal. She claimed that my approach to demonstrating the dance movement did not synchronise with the drumbeats and she corrected me several times while I tried to assist students who had problems with the dance movement. I was irritated by her lack of respect and asked her to allow me to complete the immediate tasks before she could take over the rehearsal. I immediately realised that it was unethical and apologised. The atmosphere was tense and I stepped out behind the camera to document and invited another member of the participant to lead the rehearsal. I then joined later after the situation calmed down.

How do you deal with such awkward situation when you are the principal researcher? Criticism is healthy and should be embraced with positive reaction because it enables you to stop and review, revisit and refine the creative work. Learning occurs when you identify your weakness and try to improve it. Positive criticism yields great outcomes. I learnt that in a collaborative research and performance, everyone's view is important and if any misunderstanding occurred, it had to be resolved during the development of the work and not outside of the workspace.

INCIDENT 4: GENDER DISCRIMINATION

Issues of gender discrimination surfaced during the intercultural exchange laboratory, which involved Papua New Guineans, Australians and international participants. After the performance, one of the audience members, a gender specialist emailed a question relating to Scene 7, the modernity which featured Kumul and a seductive prostitute woman. The gender specialist felt that the female character was

featured prominently and contributed to the popular illusion (belief) that women were responsible for spreading the HIV virus. She concluded that this insertion stigmatised women in PNG and requested the scene be reviewed.

It was a valuable comment from the perspective of a gender specialist. I could not have seen it from her perspective if she hadn't raised it. Generally women were viewed as the ones spreading the HIV virus even though the men may have been responsible for the transmitting the HIV virus. The culture of male masculinity suppressed women as powerless human beings. The scene was altered and replaced with a picture frame illustrating the four major activities that promote risky sexual behaviours and HIV and AIDS. The scenes were created and framed with freeze images and animated with dialogue to reinforce the dramatic meanings in each frame.

Towards the end of this modernity scene, a single frame of the young village lady remained on the stage and Kumul made the offer to take her out on his canoe and they paddled off. Mother Earth, a spiritual character followed them to remind them to practice safe sex with the use of condom. After addressing the female gender in the script, I was grateful that the script was scrutinised well.

INCIDENT 5: MULTIPLE IDENTITIES-RESEARCH/PERFORMER/REFLECTIVE PRACTITIONER

I, the researcher was also the performer, the director and the liaison officer. With these multiple roles, I struggled to switch between my role as a researcher and as a performer. As a researcher, I was passionate to explore my research within my performance practice (Gray 2009) and was driven by my passion to create a communication product that could be useful for HIV and AIDS education in PNG.

As a performer, I had extra responsibilities to learn my dialogues, roles, traits and the personalities of the fictional characters. I played the role of mother earth and a narrator because it required commitment and discipline. I could not think of anyone who could make the commitment to play this role better than myself. In addition, the character's dialogues were lengthy with factual HIV and AIDS messages which had to be delivered accurately. I was familiar with the material so it was appropriate for me to play the role of the mother earth and the narrator. It would be injustice to challenge someone to master the dialogues in two weeks.

As a performer, I took on multiple roles and identities as an entertainer, educator, role model and a guardian. Some aspects of these identities were quite challenging. Some aspects were also positive and I could not have functioned well if I didn't have the power of having these multiple personalities.

As a researcher, I took on the roles of a creative thinker, creative practitioner and developer, a reflective practitioner, an educator and a young woman who was performing in the urban settlement and village community at night. With these different personalities added to the challenge of delivering HIV and AIDS messages. I wanted to have more interactive performance with the audience. However, I could not because of my vulnerability being surrounded by so many men, especially young men, drug addicts and an element of men in the audience being rude and insulting. I was cautious of the presence of the mixed audience and very mindful of the words I used to deliver HIV and AIDS messages. I could not use words such as drug or marijuana because I did not want to embarrass the drug sniffers who could disrupt the performance.

I appreciated playing these roles because as a performer, I was in the performance space and saw the audiences' reaction, which enabled me to deliver the performance as an entertainer and an educator. I knew how much information to deliver, which varied depending on the reactions of the audience as I directly communicated with them through the performance. For instance, one of the performance sites was an urban settlement and there were many youths who took drugs and made unnecessary comments when I delivered my dialogues. The drug sniffers made comments such as "stop lying, mummy missis and nice one." I did not want to provoke these young men to continue with their unnecessary expression to distract the audience from receiving the message, thus I had to control my performance and be selective with the words and language in my dialogues.

Even though I didn't do some of things that I wanted to do, this reservation, observation and roles accumulated and made me an effective communicator, educator and performer. If I were just a performer I would not have spotted the audiences' reactions in terms of the materials that I needed to emphasise. I saw the audiences' responses and reactions, which gave me an idea on where to slow down and which places to emphasise. I also knew when to interact with people in a certain

way as they responded towards the performance, which strengthened my communicatin skills.

Papua New Guinea is a male dominated society and it is challenging for women to stand in public forum to deliver statements relating to sensitive issues such as sexuality and sexual health awareness. The fact that I was a young woman making an effort to increase HIV and AIDS awareness in urban settlement and rural community already promoted positive female role and participation in PNG. My role as a HIV and AIDS advocator may have confronted men who might have gone away and refused to receive the health messages received. Being a researcher with QUT gave me a certain level of power to not give up because it was my PhD and it was important to complete the research. I had a whole research team and the health officers and my family behind me therefore I had strength and power to do it. Otherwise, I might not have gone up there and done it.

INCIDENT 6: FOLLOWING PROTOCOL WITH INDUSTRY PARTNER

Theatre for Development on HIV and AIDS issue is dictated by the politics and protocols of existing institutions and leadership in the Performing Arts Industry in PNG. For example, I initially communicated with four members of the National Performing Arts Troupe and was supposed to work with them but when I approached the Director with the formal invitation letter, he disregarded my letter and would not release the requested members to support my research project. The National Performing Arts Institute is a national institution that is responsible for supporting any performing arts activities and research in PNG but the Director would not allow me to utilise the members of the institution to extend their programs through external collaborative project.

I was penalised for not following protocol and acknowledging the existing leadership by going directly to specific members to request them to participate in the research. The Director of the Institute directed me to work with other members outside of the National Performing Arts Troupe. Although this was upsetting I didn't give up. I contacted another theatre group known as Karkar Theatre Group. I met some members of the Karkar Theatre group through Queensland University of Technology (QUT) Life Drama workshop at Karkar in Madang Province of PNG. I contacted the president of Karkar theatre and she agreed to mobilise her performers.

The next day, six members with Madang Karkar Theatre travelled up from Madang to Goroka where the research site was located. In two days, the participants arrived with the costumes and props, and the rehearsal was underway. I was able to call on these performers because of the existing friendship and relationship established with them through QUT Life Drama Research Project. Two elders who taught me how to play the traditional flute (Kuakumba) in my village also travelled to Goroka to participate in the research project.

With the change of participants, we were unable to maintain certain performance elements because it was not from the participants' performance tradition and culture, and they were uncomfortable performing it. We selected new performance forms from the audit and complemented it with the participants' performance tradition especially the songs, dances, music and costumes.

Furthermore, in my earlier fieldwork in 2010, I worked with four members of National Performing Arts Troupe. Together we explored certain performance forms which I incorporated into the script but when they pulled out of the final performance workshop, they requested that the materials they contributed towards the script development be removed. The songs and the dance steps were replaced with new materials, drawn from the audit and contributions from the Karkar Theatre Group and the two elders from Simbu.

Maintaining communication and friendship is an important aspect of Melanesian culture. If I hadn't maintained communication with the leader of Karkar Theatre and my two elders, I could not have successfully completed this project. It was through successful network and relationship that enabled me to complete my fieldwork with great results.

INCIDENT 7: PERFORMER SPACE AND AUDIENCE SPACE-THE BACKDROP

The performance was ready to be presented in the community to test its efficacy but one thing was missing according to the research participants (performers). It was the backdrop, which I didn't realise was important. The participants insisted on having a backdrop, something like a curtain or canvas that could separate the performers from the audience, the performance space (stage) from the audience space (auditorium), and preparation and performance time (green room).

For the performers, the backdrop meant two things: it separated them from the performance space and the audience until the performance was ready to be presented to the audience. It defined the performance, marked a boundary in time and made a distinction between the time of the performance and the time the participants were preparing and not performing. When they were not performing and getting ready they wanted it to be private from the audience. They wanted to have a barrier and not change costumes in front of the audience. They wanted to appear in the performance space only when they were ready.

When I reflected on the performers' request for the backdrop, I returned to the forms of performances audited to identify any backdrops attached to the performance forms. I noted that most of PNG performances were performed without backdrops and with audience surrounding the performers. However, there are occasions in traditional PNG performances where the performers prepared themselves in their houses or hausman (men's house) or hausmeri (women's house) and had prior preparation and rehearsal before appearing in public performance space. The traditional Papua New Guinean theatre is in the round where the audiences sit in semicircles surrounding the performance. I do not know why the Karkar Theatre Group was keen to have a backdrop. It is not a traditional aspect of a performance and I assume it may have been introduced to them from the western performance tradition through theatre for development work in PNG, which was now considered normal and legitimate.

INCIDENT 8: TOK PISIN-LANGUAGE OF COMMUNICATION

The working script was completed in the second workshop (2012) and finalised at the intercultural theatre workshop at QUT. The script was revised, workshopped and continuously edited and finally performed in two selected communities in PNG. It was a reflective process itself which developed into the "habit of considering and reconsidering what transpires in your interactions with students and others-is an important element of best practice" (Kuppers 2007, 174). I began to write freely and recorded notes in my diary, journal, toilet paper, sticky note pad and even on my palm and transferred it into my computer later in the day.

I wrote the script whenever I had some new ideas and developed the dialogues as I revised the audit to draw elements from it. I inserted these into the script and

continued to expand it. I wanted the script to tell a narrative that resonated with the legend stories in PNG. I searched for common motif and recognisable heroes or the heroines in PNG legends because I wanted to feature uniquely Papua New Guinean characters. Two characters unique and distinct to PNG beliefs and worldview were the Bird of Paradise known as Kumul and Mother Earth called Mama Graun in Tok Pisin.

Here, I was confronted with the choice of language for the script. Who are the audience, who am I writing for and where will this script be performed? When I started to think about the script writing exercise, I had two groups of audiences in mind, these were the students because of my teaching background and secondly, the community members in the village for which this research project was designed. Thus, the script had to be written in two different languages and these are the English and Tok Pisin.

I started writing the script in English but then I realised that my research project was designed to create a new performance model for HIV and AIDS education, which was going to be tested in the community, and presented to a majority of Papua New Guineans (about 85%) who dwelled in the rural communities. I started to think seriously about developing the Tok Pisin script instead of the English script, but then who would provide the comments on my Tok Pisin script? My supervisors would not offer me valuable feedback because they have limited Tok Pisin. I was faced with the dilemma of writing the script in English for my supervisors and translating it to Tok Pisin for the intended audience.

Each time, I received comments from my supervisors relating to the script, I updated both the English version and the Tok Pisin version of the script simultaneously. During the script workshop at the intercultural theatre laboratory, I preferred to workshop the Tok Pisin version of the script because of the participants' cultural knowledge, as they were all Papua New Guineans. The workshop started with the reading of the English script on the first day of the workshop to gain an overview of the narrative and HIV and AIDS content and then we stuck to the Tok Pisin script. The rest of the workshop we rehearsed the Tok Pisin script. Whenever, changes were made to the Tok Pisin script, I had to update the English version of the script and informed my supervisors. In the end, the final showing of the work-in-

progress was presented in Tok Pisin to Papua New Guineans, Australian and International participants at the intercultural theatre laboratory (*Comments can be read in Section 5.3 Intercultural Theatre Laboratory at QUT*). This should be noted that through the process of code switching, there is a possibility of misinterpretation. The meaning of certain words in Tok Pisin when translated maybe lost in English or vise versa thus the authenticity and the nuanced of the meaning disappears. When code switching, it is important to consult second and third opinion especially with those who are familiar with the language to confirm its meaning.

6.5.2 ETHICAL CONSIDERATION

I followed appropriate ethical clearance and gained approval for research within Papua New Guinea (PNG) through the National Aids Council (NACS) and Queensland University of Technology (QUT). A consent application form with details on the purpose of the research with consent information for the participants were completed by the participants before they engaged at different levels of the research: audit of PNG performance, exploratory workshop, creative development and final staging of the performance. The following discussion entails specific ethical consideration in order to implement the research.

AUDIT

The audit of PNG performance involved the documentation of the public performance such as the annual independence cultural shows in public arena. I documented most of the performance in Port Moresby and Goroka with the approval from the performers during the annual independence show between 2010-2012. It was important to discuss the purpose of the documentation with the performers and explaining to them in simple language that the images captured would be used for my study. The images captured would be used as data to analyse the performance elements and it was important to seek their approval to capture their image, analyse the performance elements and use the information for the purpose of research.

The performers expressed that they wanted to share their performance with the public and they were keen for me to document it. From the performer's willingness to be filmed, I noted that the performance they displayed was accessible to the public. A verbal agreement was formalised with the performers, which was captured in video. With this consent, I recorded the performance only presented in the public

space because it was not sacred. There were also situations where the performers refused to allow me to document their performance. In such situations, I respected their desire. Many performers voluntarily posed for their images to be taken which indicated that they were happy to share their performance and stories with others.

EXPLORATORY WORKSHOP AND CREATIVE DEVELOPMENT

For the exploratory workshop, I identified five selected community theatre practitioners and approached them verbally if they were interested in participating in the research. I knew the five community theatre practitioners from my previous performance projects and maintained a professional working relationship with each one of them. A formal letter of invitation was sent to each one of them. The five participants accepted the invitation to participate and attended the exploratory workshop. I explained in detail the purpose of the research and their participation and also highlighted that their participation was voluntary and they could withdraw at any point in time if they wished during the workshop.

The collaborative nature of the research required the researcher to negotiate the ownership of the creative work with the community theatre practitioners. It was agreed that the ideas and creative performance that emerged out of the devised performance would be made available to the participants in the form of a DVD but the researcher would own the Intellectual Property (IP). The participants were reminded if they were uncomfortable with this arrangement they could withdraw their creative input and this would not affect their relationship with the researcher or QUT.

With the above understanding, a consent form was distributed to the participants. The participants were asked to complete the consent form and return it to the researcher at the end of the week after the workshop. The participants agreed for their images and footage to be used for the purpose of the research.

FINAL PRESENTATION OF THE PERFORMANCE

In the final stage of the research, the final creative performance was presented in two selected performance sites in Goroka in the Eastern Highlands Province of PNG. The first performance site was at Pisswara settlement located within the vicinity of Goroka town. It is a squatter settlement and consists of people from all over PNG. People migrate into Goroka town with the hope of securing better

employment and government facilities such as health care. The presentation of the performance at Pisswara settlement took place at midday and the presentation at Masumave, the second site was in the evening. Masumave is a village and the majority of the people attend to their daily activities during the day and return in the afternoon thus it was appropriate to perform in the evening.

However, at each of the performance sites, proper ethical procedure was followed to seek audience participation. Two sets of discussions were facilitated at each performance site to generate audience response after the performance: a post-performance discussion and a focused group discussion. Post-performance discussions occurred at the end of the performance where the researcher asked the audiences response on the performance. The response from the audience contributed to the findings of the research, which are reported in Chapter 7: Findings of the Research.

The focus group discussion was open to volunteers who were interested in discussing HIV and AIDS further. The participants had more time to speak and shared their learning experiences with the researcher. The focus group discussion took place inside the Catholic Church in the evening. It was difficult to film the discussion because the church did not have electricity and lights but the audio was recorded for data collection and analysis.

Participants in both discussions were informed that they had the right to leave the discussion if they wanted to and this would not ruin their relationship with the researcher or anyone in the group. The purpose of the performance presentation and discussions were verbally explained to the audience and participants, and the ethical issues surrounding their participation. I also asked if their discussion could be filmed and whether their response and images in the video could be used in my thesis and DVD to illustrate the findings of the study. The participants and the audience verbally agreed thus giving me their verbal consent, which was also documented in the recording.

Since the performance was delivered in the village, the majority of the participants communicated in their vernacular and Tok Pisin, their lingua franca. When asked which language they preferred they agreed to use Tok Pisin, their lingua franca, the third national language in PNG. However the majority of the participants

could speak but nor read or write in Tok Pisin. It was obvious that oral communication was appropriate for the village setting like Masumave where the performance was delivered.

The participants knew they had the right to participate or withdraw their participation at any time during the discussion. Each one of the participants gave his or her consent to participate and agreed for their footage documented in the video to be used for the purpose of research. It is important to note that in many oral societies like PNG, consent, agreement and permission granted by the participants is expressed in oral communication so the video camera is useful to document this important process to protect both the researcher and the participants.

SHARING RESEARCH FINDINGS WITH RESEARCH PARTICIPANTS

One of the final things I did before submitting the creative products (Kumul DVD and script book) and the exegesis for examination was return to PNG and share the research findings with the research participants and the two selected performance sites: Pisswara settlement and Masumave village.

The research participants were pleased to see themselves in the DVD and the scriptbook. They requested a copy of the DVD and flipped over the scriptbook several times to recognise their images. I agreed to make additional copies of DVD for each participant.

At the two-performance sites, I screened the Kumul DVD to the members of the community in the evening. While the DVD was playing, people recognised familiar faces and called out their names while others regretted that they missed on the opportunity to be in the video. It was fun seeing the excitement in the audience but a rewarding experience seeing the community positively embracing Kumul DVD.

After screening Kumul DVD, I facilitated an informal discussion with the audience to gather their views. At Pisswara settlement, a female community leader said she was happy that I (the researcher) had returned to share the research findings with the community. At Masumave village, another community leader emphasised the importance of the research because it dealt with HIV and AIDS issue which is an issue in the community. He encouraged me (the researcher) to make available the

research findings and copies of Kumul DVD to schools in the communities and PNG.

The only challenging response I gathered from the community was from the local catholic priest at Masumave parish. The catholic priest pointed out that behaviour change occurs over time and it cannot be measured immediately but the fact that people queued up for HIV and AIDS testing is an indication of the influence of the performance on the audience. For the catholic priest the extent of behaviour change is unknown and will become clear in the future. This research responds to the cultural realities and indigenous forms of communion to influence people to make a decision on behaviours change specifically responding to voluntarily counselling and testing.

CONCLUSION

The reflective journal was the principal vehicle where most of the data was compiled. Through the process of reflecting in and on the action together with the practice, I discovered my performance skills that enabled me to become aware of myself and engage in critical thinking. I challenged myself to extend my thinking and experiment my creative practice through collaborative improvisation drawing on my cultural knowledge together with the audit of PNG performances and literature review. The opportunity to collaborate with the participants at various levels and learning from their creative input also strengthened my collaborative skills. The opportunity to work with different creative practitioners, students, cultural advisers and community theatre practitioners increased my awareness and appreciation on collaborative artwork. Everyone in this research immersed in spontaneous creativity by searching deeper within themselves by knowing ourselves and knowing others and those around us, searching into the deep ocean of our thoughts consciously and unconsciously to shape the performance practice which was absolutely rewarding in the end.

Finally, I shared the findings of the research with the community theatre practitioners who supported my research as co-researchers and the two selected communities where Kumul performance was presented. According to PNG culture, it would be an insult to the collaborators in my research especially the community theatre practitioners as I didn't acknowledge them as above. The participants involved

in the creative development were acknowledged as co-researchers and collaborators. I also maintained their names within the discussion of my research to acknowledge their contribution towards my research. In the end, I showed the final exegesis and the DVD to the research participants and asked them if they wanted their names to be removed but it was interesting to note that they were satisfied to be included in my research. They acknowledged that I followed appropriate cultural protocol and they were happy to see their names and images in the exegesis and book script. This may raise some ethical concerns for non-Papua New Guinean researchers and readers but it is the appropriate approach to give respect to the research collaborators and co-researchers. In both of the performance sites where Kumul folk opera form of applied theatre was presented, I have received invitation to conduct drama and theatre training on HIV and AIDS to the youths and interested members of the community. I look forward to implementing my research after the completion of my PhD.

CHAPTER 7: FINDINGS

7.1 INTRODUCTION

This final chapter reports on the audience reception on Kumul, the new folk opera form of applied theatre developed for HIV and AIDS education in Papua New Guinea (PNG). The performance was workshopped and prepared at the University of Goroka in PNG before it was trialled in two selected venues in PNG: Masumave village and Pisswara settlement in the Eastern Highlands Province of PNG.

The first section of this chapter introduces the performance workshop, which was setup at the University where I worked with eight community theatre practitioners to rehearse the scripted performance before presenting it to the students and the community. The second section of this chapter discusses the presentation of the performance in the two selected venues, namely Masumave village and Pisswara settlements, both located in Goroka in the Eastern Highlands Province of PNG. The third section of this chapter responds to the two research questions in this thesis:

- How may new folk opera forms of applied theatre be created by combining forms of indigenous performativity with western applied theatre techniques?
- Do new folk opera forms of applied theatre strengthen effective communication and change people's awareness and behaviours connected with HIV and AIDS in Papua New Guinea?

The findings of the first research question include the effectiveness of the new folk opera form of applied theatre and the influence of everyday performativity on the performance. With the second research question, the findings include discussions about the influence of folk opera on the new form of applied theatre and highlights the contributions this research makes to new knowledge in the field of HIV and AIDS education, intercultural studies and concludes the dissertation.

7.2 STAGE 4: FINAL REHEARSAL AND PERFORMANCE IMPACT (SEPTEMBER 2012)

A final performance workshop was conducted at the University of Goroka from the 17th to 28th September 2012. I worked with eight community theatre practitioners from the Karkar Island in the Madang Province and Simbu Province of Papua New Guinea.

1. Ulengal Mailong-Karkar Theatre Group in the Madang Province
2. Mageu D. Suari-Karkar Theatre Group in the Madang Province
3. Taleo Kubai-Karkar Theatre Group in the Madang Province
4. Robert Kass-Karkar Theatre Group in the Madang Province
5. Darius Suari-Karkar Theatre Group in the Madang Province
6. Jedda Suari-Karkar Theatre Group in the Madang Province
7. Kagl James-Simbu Community Theatre Practitioner
8. Kua Ulka Simbu Community Theatre Practitioner

The Karkar Community Theatre Practitioners were invited to participate in the final performance because of their past collaboration with QUT Life Drama Research Project. I was a part of, and worked with, the Karkar Theatre Group in Karkar Island in the Madang Province of PNG. Since then, I maintained communication with the participants and identified them to participate in my research. I selected them because of their cultural knowledge and performance experience in addressing community issues and HIV and AIDS in their district, Karkar and also Madang Province. The other two participants from the Simbu Province were my elders who taught me how to play the traditional flute called 'Kuakumba'. In my society, only selected men blow this flute but this culture no longer exists today. The elders were keen to teach me because I was interested to learn it.

In the first week, I workshopped the final copy of the scripted performance entitled 'Kumul' for the new folk opera form of applied theatre model for HIV and AIDS education in PNG. The script was assembled and rehearsed at the University of Goroka open-air theatre for three days and presented to two groups of selected students. The feedback received from the students was used to refine the performance before it was taken to two communities in Goroka to test the effectiveness of the performance model. The discussions that follow introduce the performance workshop at the University of Goroka.

The performance was presented twice at the University of Goroka: first to the students studying HIV and AIDS education, and then to the university community. HIV and AIDS education is a compulsory unit studied by all first year students. One of the assessment pieces for the HIV and AIDS Education Unit required students to develop a 15-minute drama on HIV and AIDS. The unit coordinator invited the performance team to share some drama skills with the students to assist them in

developing their own dramas. Since this was the first time the performance was presented to the public, the performers were keen on sharing this creative work for feedback before presenting it in the community. As the performance progressed, there was total silence as almost 300 students sat in the Mark Solon Auditorium wanting to hear every word that was delivered. My observation extracted from my reflective journal:

Just like the audience I was really excited, playing the character of Mother Earth and the Narrator. I saw the excitement in the audience and that energised me to perform to the best of my ability. It was the moment I enjoyed as a performer. But as a researcher, how do I capture this excitement when I am in it as a character but yet a researcher. It is really difficult in practice-led research when the researcher participates in the creative development as well as playing a major role as a performer. It makes it even more difficult to document the audience reactions to the performance because I was in it (Jane Awi Reflective Journal 2012).

At the end of the performance presentation, four students including the unit coordinator, Mrs Alice Kauba took part in the focus group interview. The following questions were asked: what did you like about the performance, is the performance elements and cultural objects employed recognisable, and what could have improved in the performance?

The participants responded that they recognised the hausman or men's house and teaching of the elders. Mrs Kauba commented that the performance did not prepare Kumul well to face the challenges of the world. She suggested that the performance could include a scene where Kumul receives teaching on how to avoid these temptations such as drugs, alcohol, and unsafe sex. I noted that these suggestions would be incorporated in the narration as a warning to caution Kumul about the problems of the world. For the purpose of data gathering for research, I made copies of questionnaires available for the students to complete and return, but due to time limitations, only one of the 30 questionnaires sent out was returned which was a big challenge.

The second performance at the University was open to the public. In order to receive more feedback a focus group was facilitated after the presentation, based on the following questions:

- Did you enjoy the performance?
- What was unique about this performance?

- Is this performance different from another HIV and AIDS drama? How?
- Did you identify with a performance element or piece of costume from your culture?

Seven students responded to the questions listed above: the first two students commented that the performance was very innovative and creatively incorporated Papua New Guinean cultures. Another student provided a very detailed response by comparing the new form of applied theatre model to existing HIV and AIDS drama. The other two students expressed excitement as one of them said; “I am Eastern Highlander and when I saw the Highlands dance, I was happy” (Response 2012). While the other said; “I am from Madang and I was happy to watch the performance because most of the performers are from my village in Karkar Island in Madang Province” (Response 2012).

Finally, two more students expressed appreciation of the cultural expression incorporated in the performance for HIV and AIDS communication and acknowledged the importance of valuing this cultural knowledge. “This performance is very creative and innovative and incorporates our cultures and tradition and I enjoyed see it” (Student Response 2012). “I just want to support my friend and say, this performance is very meaningful and I want to encourage you that you are doing something unique by using our own culture to communicate HIV and AIDS and I appreciate your effort” (Student Respondent 2012). It was interesting to receive such positive response from the students but I wondered how the rural community would receive it.

Four expatriates were also part of the audience, one of them responded; “even though we did not understand the language, we were able to relate to the performance” (Audience Response 2012).

The responses above revealed that the new form of applied theatre was unique and distinctive from other HIV and AIDS awareness campaigns or programs because it was culturally relevant and recognisable. This indicated that the performance was ready to be taken to the communities and tested. The discussions that follow highlight the presentation of the new folk opera form of applied theatre for HIV and AIDS education in Masumave village and Pisswara settlement.

7.3 KUMUL A NEW FOLK OPERA FORM OF APPLIED THEATRE FOR HIV AND AIDS EDUCATION

7.3.1 VENUE 1: MASUMAVE VILLAGE

Fr. Mathew Landu, a local Catholic priest from Masumave village in the Eastern Highland Province invited the research team to trial the performance in his village. Firstly, he introduced the researcher to his village and the Catholic community, which created an opportunity for the researcher to become familiar with the performance site. According to Fr. Landu, the appropriate time to present the performance in the community would be from 7:00 to 9:00 pm.

During the day, people attended to their daily duties such as gardening, marketing, and going into Goroka town to replenish their daily supplies. Some local people have formal employment in town, but live in their villages and go to work every morning. From 4:00 to 5:00 pm, people slowly return to their homes and start preparing their meals, which is why when meals are finished around 7:00 to 9:00 pm, was suggested as the best time for the performance.

The research team had one week only to trial the performance in three performance sites. Fr. Landu advised the researcher to produce posters for publicity that could be distributed during the day (*See copy of the poster in the appendix*).

I designed a poster and produced multiple copies for distribution in the villages during the day. In fact, there were a few people on the road and at the market place where posters were distributed for the performance. People were told that when the performance group arrived at the site, we would blow the traditional Kuakumba (Flute) to call them.

We continued to the church area to set up the spotlights. In the village, Fr. Landu had arranged for his church members to assist us. Fr. Mathew supplied two spotlights, which were wired to the tallest post on the church ground. I also borrowed additional floodlights from the Language and Literature Department at the University of Goroka. The lights and a mini sound speaker were powered using a small standby generator. The generator fuel lasted for four hours and the performance was presented within this timeframe. I also managed to collect my data for the post-performance interview but all the video footage for the post-performance was dark because the lighting was poor.

In the evening at around 6:00 PM, the University of Goroka bus picked up the participants with their performance gear and left for the village. It was an unfortunate time because it had rained earlier and the place was wet and dark. As the bus reached the entrance of the village, Fr. Landu called and delivered the news that the generator had technical problems and there were no lights or people at the church ground where the performance would be staged. He advised us to play the traditional bamboo flutes and the conch shells to call the people to the event. As soon as people received the signal, they emerged from all corners.

At the performance site, it was pitch dark because the generator had some technical problems and the technician was fixing it. As mentioned previously, without lights it would have been very difficult to film it, and so it was important that the lights were fixed as soon as possible. The performance group played the instruments and sang some local songs from Karkar to entertain the audience while waiting for the generator to provide light. After two songs, the lights came on and the place was full to capacity. The performers had already dressed in the dark and then performed after Fr. Landu had made some welcome remarks.

7.3.2 RESEARCHER'S REFLECTION ON THE PERFORMANCE

The performance began with a big white bird flying in from the distance stretching its wings and slowly folding them to catch its breath. The Earth trembled as the snake made its appearance in its striking bright colours and displayed its arrogant strength. Then Mother Earth in her earthly coloured costumes gracefully approached the audience like a new bride with her veil, a basket of scent, and magical spell to cleanse her land. She chanted and cleansed the land for her children.

The performance was rich with colours, sounds, music, songs, dialogues, chants and costumes from all over PNG. The audience enjoyed the performance from the beginning to the end as one audience member commented: "this is the best of all the HIV and AIDS dramas I have seen and I want you to take it to all over PNG" (Audience Response 2012). I was thrilled to hear this comment because the entire research process and the performance project was very challenging but rewarding. In the end with such positive reinforcement I considered it to be worth the effort.

The performance engaged the audience and the audience's reaction to the performance was truly moving. The audience reception showed that they clearly

received the HIV and AIDS messages. This was also evident in their response during the post-performance discussion, which was also captured on the DVD that contains the findings of the research.

In this study, the researcher has conducted the research within the practice itself. Hence, the researcher reflected within and outside of the performance to capture surprising moments that emerged through the process of the creative development and presentation of the performance. As a researcher playing the main characters of Mother Earth and Narrator, I was communicating with the audience through the performance, testing my ideas and responding to the audience reactions. For example, Mother Earth and the Narrator repeated important messages delivered by other characters, especially towards the end of the performance where the community pull the rope that represents HIV and AIDS. Mother Earth improvised to inform the audience that as a result of disobedience and unfaithfulness the main character Kumul had fallen ill but as Papua New Guineans are communal people they must support one another. This is the researcher's reflection, however a focus group discussion was facilitated after the performance to capture the audience's reflections.

7.3.3 FOCUS GROUP DISCUSSION

It was getting late, as the time was 9:15 PM once the performance had finished and it was impossible to have a proper post-performance focus group discussions based on age, sex and leadership. Thus, a general audience discussion was facilitated immediately after the performance. Fr. Mathew Landu facilitated this discussion because it was his village and he was the local Catholic Priest.

Five questions were generally asked to gather the audience's views on the performance styles, effective delivery of HIV and AIDS messages and appropriateness of the language. The five questions were as follows:

1. What performance styles did you see in this performance that are different from other HIV and AIDS drama in PNG?

The first respondent did not answer the question and didn't describe the difference between this and other HIV and AIDS drama in PNG but he said "what is different in this drama is that this drama is like the creation story from the Book of Genesis where God created everything, admired it and created man after to look after

his creation, and all the things were in order but now we are disobedient, many of us do not know our culture and bring problems into our own community” (Response 2012). This respondent used the analogy of the genesis story to interpret the meaning of the performance and reflected the influence of religion on a personal level, relating it to the community. His interpretation indicated that disobedience and a lack of discipline would result in contracting HIV and AIDS disease. Furthermore, he encouraged the audience to follow the advice of their parents, elders and follow the teachings of the church to avoid contracting HIV and AIDS. Fr. Mathew Landu called for any more responses to the first question but no one in the crowd volunteered to come to the front to speak. The reason could be that they were too shy to come to the front to speak to the community. Alternatively, as it was getting late people just did not feel like participating or they may have not understood the question.

2. In the drama, you saw the bird and snake. What is the meaning of these two symbols?

The first respondent (male) said “we all know the bird goes from one place to another spreads the virus, it represents man and woman that wander off and engage in sexual activities. The snake is the virus, HIV virus” (Response 2012).

The second respondent was a brave young lady, aged around 21; she bravely said “the bird is men and women. The snake is the virus that will attack the people” (Response 2012).

The respondents did not quite interpret the meaning of the symbolic bird but both respondents brought a different perspective of the bird indicating that the bird represented people. This interpretation revealed their analysis of the performance. The first respondent engaged in an interactive conversation with the audience in his first opening sentence “we all know”, he used this utterance to reaffirm the common cultural knowledge of the bird characteristics in their society. Both responses revealed their understanding of the performance. However, both of them accurately identified the snake as the HIV virus.

The third respondent was one of the team members from Michael Alpher’s Clinic. She said; “I used to see many HIV and AIDS dramas but they use a lot of humour and the meanings of the drama is not clear. But this drama was very clear, I

received the message clearly and I am very pleased with this group. I want to share my thoughts on the bird and the snake. The bird is the awareness on HIV and AIDS in PNG and the snake is the virus. The bird came to warn the people about HIV and AIDS but the people didn't listen and the snake came later to attack the people" (Response 2012).

The fourth respondent highlighted the social drivers that lead to contracting HIV and AIDS. He said;

One part of this drama that interested me is the part where the elders prepared Kumul to get married. When Kumul left the hausman he met a beautiful woman and fell for her despite all the wise teaching from the elders to protect himself. Kumul didn't care whether this lady had relationships with other men or engaged in sex with them, or not, and didn't even care how many other guys she may have had affairs with. He blindly gave into her because she was young. He wanted to enjoy his life with her but he faced problems. So we all must be careful and try to avoid this kind of behaviour.

(Response 2012)

Even though the audience member did not directly answer the question, his response confirmed his understanding of the performance. Furthermore, he also implied that the beautiful lady deceived him and contributed to spreading the HIV virus. On the other hand, this particular respondent understood that the main mode of HIV and AIDS transmission was through heterosexual sex and not so much through homosexual sex as this is not common in villages in PNG. Therefore, to a certain extent he realised the risk of HIV transmission between a male and a female. The HIV and AIDS message delivered was well received by this respondent.

3. Is the language and dialogue spoken in the drama appropriate to the level of the community?

Almost everyone agreed that the language and dialogue employed in the performance was appropriate and that it did not contain any explicit language that was insulting or inappropriate to the audience, such as mentioning male and female genitals. The audience agreed unanimously that the performance was appropriate for the children and the adult audience. The children enjoyed the performance and the adults appreciated the use of signs, symbols and metaphor. Fr. Mathew Landu (2012) confirms:

Like the use of all the representation, the metaphors, the snake, the dream, the bird to indicate the aspects of the disease and its [effect] on the people's

lives, the culture. That was powerful and the people could relate to it even though it was metaphoric. In our culture people use metaphors and parables and trying to communicate important messages sometimes when they don't want to offend people, they would use metaphoric language. That was culturally appropriate because this is actually how our people talk to deliver important messages that people might take offence [at].

The use of appropriate language challenged the National Aids Council's initiative to deliver a national wide campaign on HIV and AIDS prevention, protective sex using condoms, faithfulness, condom promotion and stigma and discrimination that was delivered in five stages from 2001-2004 (Dundon 2009, 174). The National Aids Council promoted accurate use of terminology and language relating to HIV and AIDS, which raised a lot of concern especially by parents and church leaders. "A challenge comes from parents and some religious groups who are adamant that young people should not be exposed to explicit information on condom use and issues relating adolescent sexual practices" (Partners 2008, 49). For instance, a straight factual sentence like 'HIV virus could spread through unprotected sex with an infected partner'. When this sentence is translated using Tok Pisin, it would be interpreted as 'binatang bilong HIV bai kalap i go long narapela man or meri taim tupelo i koap wantaim'. This translation is very insulting and has heightened meaning and will chase the audience away instead of ensuring they receive the HIV and AIDS messages. If I delivered this Tok Pisin message with explicit words it would have created multiple problems and people would view me as insane, insulting, swearing at them, and just rude. I could even be viewed as a prostitute, not respectful, and they could demand compensation from me. I could even be raped and attacked. For these very reasons, this research aimed to choose appropriate words and language to deliver HIV and AIDS messages and it successfully achieved its aim.

4. When you saw the drama, did it provoke your thoughts to take precautions and change your behaviour?

One respondent confidently claimed that he picked up two things from the performance. He said:

The importance of avoiding contracting the HIV virus is to follow the cultural values and morals taught to us by our elders and parents... the hausman scene in the performance challenges us to discipline our children and teach them cultural values that are acceptable to our community (Response 2012).

The performance challenged this respondent to reflect on his own behaviour. It motivated him to devise a response that he could share with the audience. He emphasised the importance of parents and elders playing a significant role in disciplining their children and teaching them the values of good behaviour. This response revealed that he was engaged by the performance and he described two important messages to take home, as evident in the above quote.

5. This drama has many parts. Is there a particular part that engaged your thought?

Four respondents shared their views in response to this question: the first respondent (female) said:

The spirit scene reflects our superstitions and practices in the village. When someone in the village falls ill with an unknown disease, we treat them with traditional herbs, traditional juice, ginger, and sorcery to cure the patient as shown by the spirits in the spirit scene. We must stop that (Response 2012).

She advocated that the people in the community should stop such superstitious practices and follow the advice of the spirits as communicated in the performance. She said; “these traditional medicines and herbs will not cure diseases. People falling ill should go immediately to the hospital for medical examination as this is the only way to know their HIV and AIDS status” (Response 2012).

The second respondent (male) said that he was disappointed with the main character Kumul as opposed to any particular part of the performance, because Kumul disobeyed his parents and he had so much pride that led him into temptation. It was interesting to note that this respondent felt sorry for Kumul’s parents because Kumul had disobeyed them.

The third respondent (male) identified himself as having the HIV and AIDS disease that felt the impact of the performance. He said:

This is a good drama, it helps our children and us too. We all won’t be here long, one day we will die when this disease catches us. And children too this drama is teaching you to look after yourself in the community (Response 2012).

This was a profound moment and very moving as the respondent had reflected deeply of his life and his children and the community and the future of his children and the younger generation. He spoke with empathy and advised children in the audience to follow the teaching and disciplines of their parents. It was an opportunity for the parents to educate their children too and it was very encouraging to see the

respondent highlight discipline and advocate for positive behaviours in the community. He indeed supported the aim of the new folk opera performance presented.

From my observation, the HIV and AIDS patient felt obliged to encourage the audience to change their behaviours. He also discussed the problem of drugs and alcohol as shown in the performance and discouraged young people from trying it. He urged young people to change their behaviours.

The most interesting aspect of the discussion was listening to members of the audience coming forward to highlight specific issues affecting families and the community? This was a successful aspect of the performance because most of the theatre for development practices on HIV and AIDS that I discussed in my literature review failed to facilitate discussion among the audience. Notably, the Kumul performance created an atmosphere where people not only talked about the issues of HIV and AIDS but they identified other contributing factors relating to HIV and AIDS. These included social problems in the community such as discipline, drugs and alcohol, parents' negligence towards their children, sorcery and black magic. I believed in the value of the Augusto Boal Theatre of the Oppressed and Paulo Freire's dialogic engagement and community empowerment, which I discussed in the literature review. I incorporated their process of empowering the community with the knowledge to articulate and address their own issues, which was evident in the post-performance discussions. Here is an example of a family issue shared by the respondent (male) who said:

Mother Earth just showed us what happened on her land and we are all clear. They showed us two different lifestyles: modern lifestyle and PNG lifestyle. In the past we had hausman and hausmeri system where elders taught young men and young women how to behave well in our society but nowadays we parents are irresponsible. We are good at producing children and not taking responsibilities. Our children go out of the village, take alcohol and drug, and return home to bash us up and break our tooth (Response 2012).

The community had multiple issues to address, as was revealed in the discussion. This revelation was a sad insight into social order problems in the community where children have no respect for their elders and village elders. This was revealed in the literature review relating to the spread and transmission of HIV and AIDS in the community.

The response from the four participants did not explicitly indicate whether they liked the performance or not. However, they identified certain parts of the performance that engaged their attention and shared their thoughts on these with the audience. Generally, people recognised certain cultural elements incorporated into the performance, especially the hausman system. All the men that responded made reference to the hausman as an important informal institution where young people received important lessons, skills and behaviours acceptable to the community. As this is no longer happening today they emphasised that it was the parents' responsibility to discipline their children. Two of the three women that responded encouraged people to go for HIV testing at the end of their discussion.

7.3.4 VENUE 2: PISSWARA SETTLEMENT

The final performance venue was Pisswara settlement, which is a five minutes' walk from Goroka town. After the performance, a focus group discussion was also facilitated by the researcher and documented using a video camera.

People from all over PNG dwell in this settlement with the hope of seeking better services and employment. People do not have land but survive through subsistence farming and informal business activities. Pisswara settlement is very different from Masumave village in terms of communal support and social control. Individuals in the settlements are disconnected from their families and do not gain communal support when faced with problems. There is no order and control to guide people's behaviour in the settlement and most people, especially young men, take drugs, and young women participate in prostitution to earn their living.

As the performance team arrived at the site, it rained. The performers expressed concern that the costumes would be wet. The participants indicated that the performance should be cancelled but the researcher refused to listen to them. As we waited for the rain to stop, a youth leader approached us and invited us to his house. The rain stopped after 30 minutes and the two flute blowers blew the flute and people started flocking to the performance site. The children were the first to arrive. The youth leader introduced the performance team and welcomed the audience. The performance began. As it progressed a member of the audience entered the performance area for a hug and briefly took part in the performance. The crowd cheered. That was one moment that the performers really connected with the

audience; it was the magical moment that we had searched for to connect with the people.

7.3.5 FOCUS GROUP DISCUSSION

Kumul, the new folk opera form appeared to be generally successful but we nevertheless needed to assess people's comprehension and awareness of HIV and AIDS. Five primary questions were asked to gather the audience's responses on the performance technique, clarity of the message, and appropriateness of the language, cultural relevance and whether the performance was engaging or not. Like Masumave, there was a crowd at the performance venue and it was difficult to organise small groups for focused group discussion. The researcher asked the crowd to voluntarily respond to the questions. Six volunteers in the crowd responded to each question asked. The responses are discussed below:

1. What are some performance styles that you see in this performance that is different from other HIV and AIDS drama in PNG?

A female respondent was excited to see the performance and said that this performance is different from any other HIV and AIDS drama because other dramas are presented in Western style while this drama was presented using Papua New Guinean costumes and cultures.

2. When you saw the drama, did it provoke your thoughts to take precaution and change your behaviour?

The emphasis on teaching children and young people was expressed by one parent in the audience. One mother expressed concern that it was important to encourage children and younger people to listen to parental discipline. She said:

This act is important to us in the settlement and it encourages us families to sit together and discuss the issues in the drama because [of] the settlement, many of us left our land and villages to live at the settlement. [For] some of us our parents are working in towns but not all of us. It is important for us to listen to our elders and parent's word of advice and follow it. We children do not obey our parent and bring problems and pain to our parents. When we face problems all our good friends turn their backs on us, this is what is happening to us here. This drama is helping us parents to teach our children to stay under our control. (Response 2012)

The emphasis here was on discipline and prenatal guidance and raised awareness that parents played a significant role in the family and community to shape their children's behaviour in the respective communities in PNG.

3. Is the language and dialogue spoken in the drama appropriate to the level of the community?

Three participants responded to the question and agreed that the performance was very relevant and appropriate to the community level. The first respondent expressed appreciation for the performance and commented:

This performance did not use any explicit language such as making reference to male and female genitals like the other HIV and drama awareness. The performance was even relevant for the small children. I could see that everyone was happy to see this performance and I am confident that the message was well received by everyone even the small children. I thank your group for coming to the settlement to educate people of HIV and AIDS through drama (Response 2012).

It seemed that the language employed to deliver the HIV and AIDS messages was relevant and appropriate to the level of the people in the rural areas of PNG and particular at the performance site.

The second respondent supported the previous respondent. He said: "the performance was right to the level to the people" (Response 2012 2).

4. This drama has many parts. Is there a particular part that engaged your thought?

One respondent emotionally said:

I felt sorry for Kumul because it reflected the current situation families and communities experience. Kumul is like our family members that contract the virus and die. I do not know whether this character will live or die but I am sad to see him in that state (Response 2012).

In addition, another respondent supported the earlier speaker and said, "the disease contracted by Kumul is called HIV and AIDS" (Response 2012).

The third respondent said "this drama shows our behaviours in the village, when someone is sick. We do not support them and just observe, and ignore them". She appreciated the drama because it showed the people at the settlement that they

should support and care for another instead of ignoring people living with HIV and AIDS.

5. In the drama, you saw the Bird and the Snake. What is the meaning of these two symbols?

When I asked whether they had seen such snakes and birds that appeared as signs in their villages, the crowd agreed and said yes. But when they were asked to explain the bird and snake in the performance, they all went quiet. Only one lady called out that the snake was a bad sign and the bird was good sign. She was the only one who provided this brief response. The audience's lack of response could mean that they either didn't understand the question or were too shy to speak in public. It could also mean that the nature of symbolism and allegory facilitated multiple interpretations. Thus, the participants withheld their thoughts. It was interesting to note that not many people responded to this question compared to responses from Masumave. At Masumave three respondents had responded to this question, and all three of them accurately interpreted what the bird and the snake represented.

7.3.6 CODING FOCUS GROUP INTERVIEW

In response to the two primary research questions for this research which are: How may new folk opera forms of applied theatre be created by combining form of indigenous performativities and theatricalities with western applied theatre techniques? Do new folk opera forms of applied theatre strengthen effective communication and change people's awareness and behaviours connected with HIV and AIDS in Papua New Guinea?

A new folk opera form of applied theatre was developed by synthesising HIV and AIDS messages and incorporating it into a performance based on everyday aspects Papua New Guinean lifestyle. The new folk opera form of applied theatre was presented in two selected communities in PNG and a focus group discussion was facilitated immediately after the performance. The data generated from the focus group discussions were documented using video camera and later transcribed word for word (verbatim). As I transcribed the data, I wrote down themes and ideas that emerged from the focus group discussion. I then looked through the transcription to identify recurring themes. The following were recorded: the use of appropriate language, social life, cultural relevance and clear HIV and AIDS messages.

Since this is performative research, it was crucial to capture the audience's reaction. Two video cameras were positioned at opposite angles to record the audience's reaction to the performance. The recorded footage was then reviewed for data analysis.

The post-performance interview and focus group discussions were transcribed and each individual sentence was reviewed for its meaning following the "... *literal coding procedure* that uses the respondent's own words. These are descriptive code categories" (Hesse-Biber 2010, 191). This literal coding procedure helped to identify recurring themes and important concepts for analysis, which contributed to the findings of the study.

Below is an excerpt from the post-performance interview. The column under the 'Interview Text Segment' is the actual response from the audience member and the second column with the label 'Line-by-line Coding' is the descriptor for the corresponding text.

Interview Text Segment	Line-by-line Coding
Respondent 5: This drama is really meaningful to me and I enjoyed it. I saw a lot of drama but they bring in-jokes and we do not receive the meaning well but this drama I received the message well and I am really happy with this group. I see that the bird flies above and covers many areas. The snake crawls on the lands and does not go that far across the river or sea whereas the bird does. If we closely look at the play, the bird came from a distant land and Mother Earth said she does not know this bird and does not recognise it too. So in my interpretation, the bird came to give a warning to Mother Earth that something big will befall her land and she must inform her children to be aware of this warning and take precaution but her children failed to obey her. Her children	Meaningful drama
	Enjoyed drama
	Seen other drama in the past which have jokes and not meaningful
	Satisfied with the drama because she received the meaning well
	Bird flies above and covers many areas
	Snake crawls on the land and does not cross the sea or go far.
	Bird flies from a distance and is unknown to Mother Earth.

<p>thought Mother Earth was lying and they didn't follow her. And I saw the snake enter and attacked and destroyed her land and the children. So in my interpretation, when we relate the bird and the snake to HIV and AIDS awareness, the bird represents the warning that is carried out in PNG and the snake represents the HIV and AIDS virus. These are my thoughts; I do not have about the group. The bird is the messenger, it comes ahead and gives warning and the snake came later and destroyed them but many people are not listening to the awareness so the bird came earlier and delivered the news.</p>	<p>She interprets the bird as a sign of warning and predicts a calamity approaching but states that people fail to obey the warning.</p>
	<p>Bird symbolic of messenger and HIV and AIDS awareness in PNG.</p>
	<p>Snake is metaphor for HIV and AIDS virus, also a symbol for death, enemy and intruder that appears to attack and destroy the land.</p>

Figure 53 Literal Coding

The next level of coding required analytical interpretation and so a “*focused coding procedure*” (Hesse-Biber 2010, 191) was used to develop analytical concepts. The following example was generated to show the relationship between the actual texts as presented in the previous example and how the meaning of the actual text is interpreted to generate analytical readings.

Line-by-Line Coding	Analytical Interpretation
Meaningful drama	An engaging drama
<p>Bird symbolic of messenger and HIV and AIDS awareness in PNG.</p> <hr/> <p>Snake is metaphor for HIV and AIDS virus, also a symbol for death, enemy and intruder that appears to attack and destroy the land</p>	<p>The symbolic bird is a messenger that warns people of the calamity that is HIV and AIDS epidemic.</p> <p>The bird and the snake reflect PNG cosmology and ideology. The respondent connected with the bird symbol and snake metaphor because it was familiar. It reflected her way of viewing the world and connecting with the nature and the spiritual world.</p>

Figure 54 Analytical Interpretations

7.4 DISCUSSION OF FINDINGS

The performance was developed and prepared at the University of Goroka and presented at Masumave village and Pisswara settlement in Goroka. The responses gathered from the performances were documented using digital media and taken back to Brisbane for analysis. As a performance study, the findings of the research were best represented by the multimedia package, which included the moving and still images. The discussion of the findings was also represented in a DVD that was discussed in the exegesis. Furthermore, a script book, developed using the aperture program, contained Kumul script, a new form of applied theatre in Tok Pisin as it was performed in the communities. The same script was translated into English and pictures of the different scenes of the performance accompany the script. The following section discusses the findings of the researcher by responding to the two primary research questions of the thesis.

7.4.1 RESEARCH QUESTION 1

How may new folk opera forms of applied theatre be created by combining forms of indigenous performativity with western applied theatre techniques?

THE INFLUENCE OF FOLK OPERA FORM ON KUMUL

The new folk opera form of applied theatre for HIV and AIDS education successfully delivered HIV and AIDS messages, which were culturally, and linguistically appropriate for Papua New Guinean audiences in the communities. Responses gathered from the two performance venues suggested that respondents were able to recognise the performance techniques and style, which was different from other HIV and AIDS campaigns. This was articulated clearly by a respondent at Pisswara settlement. “Most HIV and AIDS dramas I have seen are presented using Western drama techniques but this drama incorporates Papua New Guinean cultures” (Response at Pisswara).

At Masumave village, one of the respondents highlighted that the narrative used to deliver HIV and AIDS messages followed the genesis story. He recognised the narrative because it was similar to the origin stories common to missionary influence in PNG. At Pisswara settlement, when the audiences were asked whether they recognised certain performance elements from their culture, one respondent recognised the performers from her province, Madang Province of PNG. Another

respondent recognised a traditional bark fabric from his cultures in the Morobe Province of PNG, while some audiences recognised the traditional bamboo flute from the Simbu Province in PNG. The audiences recognised the performance elements from their cultures, which enabled them to connect with the performance, and they interacted with the performers through their reactions, smiles and gestures towards the performance.

Likewise, at Masumave village four respondents recognised the significant roles of the hausman and that the elders played in the past in preparing young men and women to be acceptable members of the community by teaching them good behaviours and lifestyle. Many lamented that these cultural practices no longer existed and encouraged parents to take responsibility for educating and disciplining their children.

The HIV and AIDS messages were synthesised into the everyday stories, songs, dance, signs, symbols and metaphors of Papua New Guineans to deliver HIV and AIDS messages. The audience members who participated in the focus group discussion recognised their everyday lifestyle through Kumul's characters. Kumul was a typical village boy, who grew up in the village with his parents and elders. He then migrated away from his village out of curiosity, just like young people who move into towns and cities in the hope of seeking employment and a better life.

The HIV and AIDS narrative reflected the current HIV and AIDS situation in the families and communities in PNG. The responses from the group focus discussion revealed that the respondents shared similar stories. One respondent from Masumave said, "Kumul was well prepared by his elders to be a decent man but when he left his village he abandoned the wise teachings of his elders and engaged in risky sexual behaviors and experienced drug[s] and alcohol, bribery and unprotected sex" (Masumave Response). Another respondent at Pisswara settlement said "I was emotional because Kumul contracted HIV virus. I do not know whether he will live or die and I had tear[s] because this is what is happening in our community" (Pisswara Response 2012).

In summary, the new folk opera form of applied theatre took "the local context into account " (Takaku 2002a 21) by drawing together performance elements and genres from PNG that were recognisable to the Papua New Guinean audiences. In

order to create an effective performance for HIV and AIDS education, performance elements from all over PNG were synthesised to create a national performance for HIV and AIDS education that was representative of PNG.

7.4.2 RESEARCH QUESTION 2

Do new folk opera forms of applied theatre strengthen effective communication and change people's awareness and behaviour connected with HIV and AIDS in Papua New Guinea?

EFFECTIVENESS OF THE NEW APPLIED THEATRE

The new form of applied theatre effectively strengthened communication of the target messages because it was culturally relevant and linguistically appropriate for the people. The HIV and AIDS message was delivered using the communication styles of Papua New Guineans through the use of metaphors, signs, and symbols. The respondent groups in each area said that they understood the performance because it drew on the rich performance traditions and cultures with which people were familiar and recognised.

The new form of applied theatre was interactive and engaging, and facilitated an atmosphere for reflection on behaviours. The new form of applied theatre created for HIV and AIDS education in PNG resonates with interactive theatre that demands action and change. The Kumul folk opera performance successfully motivated behaviour change and facilitated for 40 people to be tested for HIV at the second performance site.

This new folk opera form of applied theatre facilitated a safe space for people to discuss the performance and highlighted the need for HIV testing. The performance invited the people to support each other to address issues affecting their own communities. This was demonstrated towards the end of the performance where church leaders, community leaders, government employees and HIV and AIDS advocates as well as service providers were invited to join hands and uproot the cause or enablers of risky sexual behaviours such as drugs and alcohol, prostitution, bribery and unprotected sex. The performance advocated for safer sexual practices. It encouraged people to practice safe sex by using condoms and encouraged married couples to be faithful to each other. Furthermore, communities were encouraged to support each other and care for HIV and AIDS patients. The performance ended with

the final messages from the performance reinforcing that it was important for the people to go for HIV and AIDS testing in order to know their health status. Additionally, the HIV and AIDS service providers were introduced to the community to outline their services to the community.

The Volunteering, Counselling and Testing (VCT) Team with the Michael Alpher's Clinic at the Goroka Base Hospital supported the performance in introducing their services. Following up on the invitation from the Kumul performance the team encouraged people to come forward for HIV testing if they wished to, and set up the HIV testing kit.

What was surprising was that in one of the performance sites, 40 people queued up for HIV and AIDS testing after the performance. "This concept of turning awareness into action is a vital step in changing behaviour. This is the missing link for many HIV and AIDS communication campaigns and poses a challenge for theatre practitioners" (Durden 2011, 2). The new form of applied theatre helped fill this gap by inviting the service providers to connect the HIV and AIDS drama and awareness of the services relating to volunteering, counseling and testing. The audiences received invitations for HIV and AIDS testing. Many HIV and AIDS awareness groups and programs fail to work with the service providers. Therefore, many of their programs do not affect behaviour change.

The Kumul folk opera has developed a new approach to HIV and AIDS education, which is relationship-based, collaborative and involves community leaders and service providers. Hence, it is a good model for behaviour change intervention that could be employed by HIV and AIDS awareness groups and programs. Both the performance and the service providers highlighted the risky behaviours as well as how to change these behaviours including through testing for HIV and AIDS status and being aware of this status. Furthermore, if a person is HIV free, they should practice safe sex by wearing a condom, and if they have HIV and AIDS, he or she should immediately seek medical assistance to be put on an antiretroviral drug.

The performance team connected the people to VCT service providers and the service providers linked the people to the services they provide in the evening. This created a safe space for people to freely volunteer for HIV testing. This research

raised another level of HIV and AIDS awareness in the community as HIV and AIDS testing was conducted on the performance site in the village following the performance. The new form of applied theatre effectively delivered the HIV and AIDS messages and changed people's awareness and behaviours on HIV and AIDS, especially in one of the performance venues where 40 people were tested for HIV and AIDS. This model of theatre for HIV and AIDS education could effectively strengthen HIV and AIDS communication and education in schools and communities in PNG.

HIV and AIDS is a complex issue in PNG and therefore require multiple interventions. HIV and AIDS messaging needs to be accompanied by behaviour change communication, together with financial schemes to empower people to sustain themselves. Furthermore, awareness of other factors contributing to HIV and AIDS such as gender, political, social as well as law and order aspects have to be addressed in the community because these factors contribute to HIV transmission. When will the community participate in another forum similar to this one? It might take a year before another follow up activity is organised. These are the realities in PNG. The National Aids Council and the government of PNG need to work closely with the service providers, as encouraged through the Kumul performance presentation.

7.5 CONTRIBUTION TO KNOWLEDGE

This multimodal practice-led thesis offers rich opportunities for further research with a specific focus on intra-cultural and intercultural activities within PNG. Further research could explore the possibility of utilising performance forms and cultural items from specific sites to develop similar folk opera forms of applied theatre for HIV and AIDS communication in rural communities. There is also a great potential for the National Aids Council to use the Kumul folk opera of applied theatre to increase awareness of HIV and AIDS in PNG. The following template is offered as a suggestion for future development of folk opera form of applied theatre.

- Utilise site-specific cultural items as conventions to feature the past, present and future. Kumul folk opera form of applied theatre offers 5 cultural conventions: a bilum or a string bag, bow and arrows, flute, necklace and sweet potato with its vines.

- Use signs, symbols and metaphor specific to the belief of the target community to facilitate decision-making. Kumul folk opera form of applied theatre identified a bird and a snake to deliver the warning of future calamities. According to PNG ideology, the bird represents messenger and appears as a good sign to warn people whereas the snake is a sign of death and calamity.
- Also introduce signs and symbols in a dream sequence to influence a character's decision.
- Introduce a traditional instrument such a flute, conch shell, garamut and kundu specific to the location to call people together to participate in the community awareness of discussion
- Identify site-specific cultural expressions and cultural artefacts to facilitate discussion on courtship, marriage, sex and fertility.
- Kumul folk opera script must be development based on the 9 principles of PNG worldview: cosmology, spirituality, cultural values, communal understanding, village life, reconciliation and forgiveness, hausman/man's house, reciprocity and caring, loving and sharing.
- Offer Kumul folk opera form of applied theatre as a template, which could be replaced with appropriate performance forms specific to the target community through the technique of story force, picture force and feeling force.

Figure 55 Kumul Folk Opera Form of Applied Theatre Template

Future research should facilitate workshops in specific sites in PNG to explore site-specific language, cultural forms and performance elements that could be utilised to deliver HIV and AIDS messages appropriate to the people in the community and urban settlement. Folk opera form of applied theatre could also be utilised for social change and social education in PNG.

This study builds on applied theatre by adding another layer to the kind of theatre practised for a specific purpose of building understanding such as “theatre practices that are applied to educational, institutional and community context. The work is usually led by professional theatre-makers and it is intended to be socially or personally beneficial to participants” (Nicholson 2011, 241). Kumul Folk Opera Form of Applied Theatre is a form of applied theatre that is collaborative and relational involving HIV and AIDS service providers. In order for the applied theatre to achieve its goal and outcome to bring change and transformation, it must involve the target community and appropriate organisations and experts to implement the

action plan of the community (Prentki 2003; Ahmed 2002; Balfour 2009). The Kumul Folk Opera Form of Applied Theatre facilitated a sustainable change in the community as it provided free voluntary counselling and offered HIV testing at the performance site. The service providers connected the people to their services and offered continuous support, an approach to HIV and AIDS awareness that is lacking in many rural PNG communities. It could be concluded that Kumul Folk Opera Form of Applied Theatre has responded to the cultural realities and indigenous forms of communication and contributed to the HIV and AIDS education, health and well being of indigenous communities. Bringing the level of HIV and AIDS awareness to new heights in PNG and contributing to our understanding of applied theatre for a specific purpose.

7.5.1 INFLUENCE ON FUTURE ARTFUL PRACTICE

Based on the incidences observed during the creative practice, I devised a simple strategy to develop my creative practice that could contribute to the artful praxis in performative research paradigm. It is important to note that the incidences that emerged in my research are specific to PNG because of the cultural context, sensitivity of the topic and participants' experience. I worked with experienced community theatre practitioners who had vast cultural knowledge on HIV and AIDS which is a sensitive topic in PNG; in fact sex and sexuality are taboo topics in some cultures and societies in PNG. The following tools have been identified to develop the creative practices: spontaneous creativity, embodied reflection, collaboration, improvisation and contradictions.

SPONTANEOUS CREATIVITY- (SELF-KNOWING)

Depending on the nature of the research, one must be self-knowing to know their creative skill and talent. This tacit knowledge enables the researcher to tap into existing knowledge to venture into unknown experience to discover new knowledge and creative practice. "Because of the experiential nature of the study" (Stock 1999, 54), spontaneous creativity was pivotal to the formation of ideas and creative development. I used spontaneous creativity to freely explore ideas and creative movement. With self-knowing, I drew from my performance knowledge, literature and performing arts background together with my cultural knowledge to develop my research and investigate my assumption of how a new folk opera form of applied

theatre may be created through combining PNG performance forms and western applied theatre techniques.

EMBODIED REFLECTION

As a performing artist, I note that there is a second level of intelligence that the creative practitioner draws from unconsciously to communicate with the viewers. This kind of knowledge is highlighted in Donald Schön's work on reflective practice as Elizabeth Anne Kinsella (2010, 570) writes: "Donald Schön's work of great importance to education and practice in health and social care is his attention to an embodied mode of reflection as revealed through intelligent action, or through tacit knowledge". This kind of knowledge could be unplanned actions, emotions and gestures and expressions spontaneously exchanged during the performance (Schön 1983). This knowledge could be experienced in a performance where the performer reflects on the action and makes an intuitive judgement.

As a performing artist, I occupied the role of the narrator and played the character of mother earth. Through this role, I experienced embodied reflection in a sense that as I performed to the audience, I knew my level of communication with the audience and I knew when to release certain information depending on the audience reception. I learnt to develop this practice during the performance and appreciated the experience. This enabled me to be inclusive, use appropriate language, and engage the audience in an interactive conversation. As a researcher, I also knew the kinds of questions to ask the audience to solicit relevant responses to inform my assumptions on my research. I was also able to assess the level of the audience reception of the performance and their knowledge of HIV and AIDS.

In performative research like mine, the researcher embodies multiple personalities and roles. In my case, I was the researcher who embodied multiple roles as a teacher, an educator, an artist and even a character. The challenge I experienced was how to negotiate distance between the multiple roles and the research. "The problem was always going to be how to tell the story, how to manage the selective remembering and forgetting that an insider inevitably deals with and how to balance the passion and anxiety of being involved with the dispassionate distance of the writer" (Murphy 2010, 1). In Murphy's case, he was the founder of the Raun Raun Theatre Company and in his book, he wrote about the formation of the Raun Raun

Theatre Company. In his book, he was also the narrator telling the story of the Raun Theatre Company. “I was not an outsider looking in but very much an insider, in fact, a central character in the story in many ways” (Murphy 2010, 1). This struggle of the researcher distancing himself or herself from his or her research is also discussed in “The ‘I’ can speak as a researcher, teacher, man or woman, commentator, research participant, narrative critic, and a theory builder. Yet in living the narrative inquiry process, we are one person” (Connelly and Clandinin 1990, 9). It could be noted that the ‘I’ pronoun could represent multiple personalities.

Similarly, I was also a central character in my own research. At the workshop, I was the teacher leading the workshop and devising the creative work informed by my background in literature, HIV and AIDS, and performing arts. During the creative practice, I was the artist exploring new ideas through performance practice. I was also the central character in the devised work as a narrator telling the story. The real challenge began as I tried to maintain distance from my research and the multiple roles and the material that was too familiar to me. In order to solve this problem, I employed Murphy’s (2010, 2) “narrative impersonality” to exhibit multiple personalities: as a researcher, artist, teacher and an educator. It could be said here that I employed three personalities to distance myself from my research.

My approach to creative performance development was a bit confusing because I did not introduce the three personalities. This created tension and confusion among the research participants whom I regarded as co-researchers. A clear example is the artistic tension highlighted in Incident 3: Conflict of Interest, where another co-researcher expressed disagreement with my role as a director. From this experience, I learnt to maintain spontaneous creativity and allow the participants to explore their own creativity as co-researchers.

COLLABORATION – (OTHER-KNOWING)

In order to distance myself from the research and avoid biases in the research, I employed a collaboration process to encourage equal participation. I did this to avoid any ‘subjectivity’ or ‘bias’, in the words of Stock (1999). Since the creative development was collaborative, it was important to discuss the ownership of the creative development. I had worked with the community theatre practitioners on other research projects in the past and was familiar with their artistic quality, cultural

knowledge and their popularity in the community. On the first day of the workshop, I explained the aims and objectives of the research and the purpose of the exploratory workshop. This informed the community theatre practitioners who were participants in my research that they had been invited because of their cultural knowledge and experience in community theatre.

However, the participants knew that they could withdraw at any time if they wished to because it was voluntary. The participants were reminded that if they agreed to participate in this research, they were required to complete the consent form and return it at the end of the week. A copy of the consent form was distributed to them. If they signed and agreed in the consent form it meant that they gave permission for their footage and photographs to be used in my research as well as participate in this research as volunteers.

It is important to note that understanding the cultural context of the research is pivotal to establishing a good working relationship with the participants. As a creative researcher, I was clear from the beginning that I needed to create a safe space and environment to encourage collaboration, which is paramount to the creative development. As a Papua New Guinean, I understood the importance of building good relationships with the participants through respect and reciprocity.

As the researcher I maintained consistency in reflection before and after the creative practice. In order to assist the co-researchers reflect on the progress of the creative artwork, the following questions were asked each day: How is everyone? What did we achieve? Is everyone happy? I then said let us now build on from where we left off yesterday. Knowing my role as a performative researcher, I realised the importance of preparing the participants physically, psychologically, emotionally and intellectually before launching into the practice.

IMPROVISATION (KNOWING-IN AND ON-ACTION)

Having a free mind and exploring new ideas through practice and observation and picking up ideas from existing practice creates new opportunities. While on a field trip documenting performances during the cultural shows in Goroka, I saw a condom promotion stall and walked over to the stall and started a conversation with the stall manager and invited them to support my performance team to increase HIV and AIDS awareness. They agreed and we exchanged contact numbers and fixed a

time for our next meeting. I was not prepared and I didn't have any fixed strategy but when the situation presented itself I took the opportunity and pursued it. As a researcher I was also the participant observer in the field observing the progression of the research and constantly relating it to the academic literature reviewed to develop the research.

In order to respond to the first research question, spontaneous improvisation and reflection-on-practice were introduced following McNamara and Tourelle's (2013, 94) improvisation process of making an offer, accepting, extending and advancing the offer. Each performer had something to offer to advance the creative development. Making an offer in the context of creative development refers to a participant making a creative suggestion or contribution. For example, it could be an illustration of a dance movement, sharing a performance element, a cultural symbol, introducing a piece of music or even a song.

Each performer drew from their performance experience and cultural background to make an offer. These offers added value to the associated performance form and cultural items selected from the audit. For example, the flute was one of the cultural items drawn from Kong-gar festival in the Simbu Province. The cultural context of the flute was referred to as a spirit bird that calls people together for celebration, which is a common practice in the Highlands of PNG. One participant from the coastal region of PNG offered the legend of a magic bird called Chauka, a spy bird that watches over people's gardens. The rest of the participants accepted Chauka as a good bird spirit that could represent HIV and AIDS awareness.

I observed that the offer concept was familiar to other performers because they shared similar performance experience and cultural knowledge. A collaborative decision emerged because of the shared ideology. Reflection-on-performance employed the process of improvisation to encourage individuals to make offers; an immediate response was generated on the performance to accept the creative offer made by the performers and extend it by exploring it through performance practice and rehearsal.

My approach to reflection in and on research was free descriptive writing. I wrote freely on the progress of my research in my reflective journal, which was the primary tool of documentation. The free writing exercise in the journal was messy and sometimes meaningless but I transcribed the notes and reflected on them after each task and identified important themes. Reflective journal was the primary method of documenting the daily task. This means that everything related to my PhD research was recorded with detailed discussion on the different stages of the creative work such as exploratory workshop, creative practice, intercultural theatre exchange and presentation of the performance to a selected audience (*see the extract in the following page*).

The reflective journal was complemented with audio and visual media. The nature of the research required moving images to be captured, thus, a video camera and a digital still camera were also prepared to document still and moving images. These images were then downloaded every evening to prepare the camera for the next day's work and the downloaded images were organised into themes and saved as archive.

In my observation, the still photographs were a good point of reference for reflections because they captured every detail of the event. I tried to identify the correct photograph and insert it into the written reflective journal as I transcribed the journal. I found the reflective journal and the still photographs most useful in terms of reflection on the action. The reflective journal entry followed this simple structure: date, objectives, reflection in and on action with discussion and ended with challenges and questions. An extract of a page reflection is included as an example to illustrate the structure.

Day 1: Monday 5th September 2011 at University of Goroka (PNG)

Objective and tasks: Introduction and Pre-interview

It was Monday morning, the first day of my fieldwork at the University of Goroka. I had confidence in the research participants because of their experience in community theatre. I looked forward to meeting them and exchanging information and collaborating with them.

I quickly checked the video camera and batteries making sure it was ready for documentation and examined the necessary items to facilitate the workshop. I carefully packed the items and rushed to meet the participants at 8:00 am at the University of Goroka. I waited for another two hours after the participants arrived one by one and the final one arrived at 10:00 am. I thought to myself, what a disaster on the first day? Then I recalled John O'Toole's points about data collection, he emphasises the importance of being patient and determined to search for the data. Even though I was disappointed, I calmed down to greet the participants with a big smile and hug, a typical PNG way of greeting. Even though, I was disappointed, the minute I embraced the participants, I felt renewed and connected with them.

At about 10:30am, I introduced myself and stated the purpose of my research and workshop. I said; "this exploratory workshop is one week and we will all explore ideas on effective strategies on communicating HIV and AIDS messages." I stated clearly that their participation was voluntary and they could withdraw at any point in time, as their decision would not affect their relationship with the researcher or Queensland University of Technology. A consent form was distributed and explained in detail to them. I waited for them to raise any further concerns that may have emerged from the consent forms. However, they seemed to understand the content and signed and returned it. This was not surprising because all the participants had at least grade six and eight qualification and could read and write in English.

- Researcher:** We are talking openly about it because we understand our culture and we are living with our people. We know that there is a channel and process of communication with our people. In summary we have to develop two strategies that we will take into the community: first strategy will be a structured performance that will be adjusted with relevant cultural symbols and cultural events of the target community. This strategy will enable people to recognise the cultural items, signs and symbols. It will enable the community to derive meaning and participate in our discussion. The second strategy would be to follow the protocol for community entry by approaching the community chief and elders.
- Participant 2:** To respond to your points, so much money is spent on HIV and AIDS awareness but it is not reaching the villages. The level of awareness is either high level or somewhere in the middle. So if we communicate at the village level, something will change but now awareness groups just receive the money for awareness and fail to do a better job, therefore our approach now will be to go back to the village level and come up.
- Participant 3:** Similarly, if we are creating a play on condoms, we must examine the way people communicate when making reference to a condom. In some places it could be appropriate to say condom but in some communities mentioning condoms could be insulting. They may refer to a condom as a pumpkin or kaukau, rubber or karamap. 'Karamap' is a big word but if you replace it with another word the children will be confused and the adults will fully understand the concept. Information on HIV and AIDS could be delivered in dance form, music and singsing (singing and dancing). We could also create a dance as a model but when we go to the community we could replace this dance with a style or technique or even a dance step or a performance element that is relevant the community.

However, two of the participants raised concern that they had other engagements on Friday and requested if the workshop could end on Thursday. I considered their request but indicated that it was important to work late on Thursday to complete the workshop. It could be stated that as a researcher, I needed to prepare for unexpected circumstances and demonstrate flexibility in adaptation to unforeseen changes to accommodate participants' needs.

Activity One: HIV and AIDS Awareness

The first activity was to assess the participant's awareness and knowledge of HIV and AIDS. Since the rest of the participants had more than 30 years of theatre experience, except for one participant who had ten years' experience, they had vast knowledge and community engagement with community theatre for social change. The following questions were asked to gauge a general awareness of their knowledge of HIV and AIDS epidemic and their thoughts on a way forward to eradicating the epidemic: what do you think about the current awareness and education on HIV and AIDS in PNG, what is the status of HIV and AIDS epidemic in PNG, how could you address HIV and AIDS epidemic in PNG, each participant had an opportunity to respond to the questions while I facilitated the discussion. The discussion was videotaped and transcribed in the evening for my reflective journal entry and data collection. Below is an example of the transcription of the discussion.

Participant 1: We must use appropriate language to refer to male and female body parts instead of using explicit language because it is insulting to say penis and vagina. People react to such a way of awareness as breaching cultural taboo.

Participant 2: So non-Papua New Guineans do not know this culture but we ourselves know this.

Participant 4: We must develop strategies that will be incorporated into the community situation. Our strategy must also incorporate the community dance forms and songs. We must follow community events. For example, Trobriand Island has yam festival and there is free sex during the celebration. We will seek permission to enter the community at the peak time of the celebration when people meet for love making to spread HIV and AIDS messages. How best can we incorporate our information on HIV and AIDS into their yam festival celebration? In this way we will reach them with our messages and this strategy could also be employed in other communities. If we influence their thinking, it would be difficult to educate them about HIV and AIDS, and tell people about the danger of contracting the virus through unprotected sex. Brief messages about choosing a partner you trust and practice safe sex to avoid contracting the HIV virus. We could also explore cultural dating and sex practices in selected societies like the Simbu society where young people may express their romance through song and music. For example, a young man may sit on a branch blowing his jewsharp to signal his girlfriend for sex. She follows the melody and meets him for courtship or lovemaking. So we could explore such cultural practice to insert HIV and AIDS messages following existing methods of communication? The information we want to deliver has to follow people's way of life.

Reflection in and on action

By observing the participants and participating in the introduction discussion and pre-interview, participants emphasised the importance of employing cultural elements and appropriate language when preparing an HIV and AIDS communication strategy. Secondly, the participants highlighted that it was important to devise a performance model or a template where certain elements in the performance could be replaced with specific cultural elements to reflect the target community. Thirdly, it was pointed out that following appropriate protocol for community entry was an important aspect of PNG way of life.

The participants also emphasised the importance of involving the community and encouraging cultural exchange. It could be concluded that the participants also advocated for a cultural approach to HIV and AIDS communication. They also envisioned a communication strategy that would encourage the target community to draw from the cultural practices such as communal lifestyle and reciprocity to participate in our play to tell their story within our story and perform their play within our performance.

Challenges and Questions

The participants engaged in deep and lengthy conversation, which took half the day. As the facilitator, I failed to demonstrate leadership in moderating the discussion and allowed the discussion to continue overtime. On the first day, I failed with time management and I was unable to control the discussion because the participants had so much experience and everyone wanted to share his or her observation.

Comment

I needed to set some guidelines to guide the workshop and introduce the following ground rules: be considerate of other participants when speaking so that everyone has an opportunity to contribute, respect others' point of view, be spontaneous and be punctual to workshops.

Figure 56 An Extract from Jane Awi's Reflective Journal (05/09/11)

7.6 FUTURE RESEARCH

There is a need to discuss further negative responses to folk opera form of applied theatre for social education. Some people do not believe in social vaccine such as behaviour change through HIV and AIDS education. Thus, further research could be conducted into how behaviour change communication could address this aspect and how such behaviour could be managed to prevent spread and transmission of HIV.

Further study is also required to strengthen the relationship between the awareness team commissioned by the National Aids Council and the VCT to connect the awareness to the services available.

Additionally, further research could be conducted on how a scripted performance can best be represented through the use of a DVD and the script journal. In a research project that involves a lot of material, is it necessary to submit all of it or just certain components of it? How can a theatre performance be well represented in a DVD format?

CONCLUSION

Kumul, the new folk opera form of applied theatre for the education of people about HIV and AIDS was developed based on traditional PNG. It combined performance elements and cultural conventions based on PNG worldview to deliver HIV and AIDS messages. The audience connected with the performance and followed the use of signs, symbols and the metaphoric meaning of performance as well as its intended meaning because it was culturally relevant and more importantly it followed their way of communication.

Kumul, the New Folk Opera Form of Applied Theatre successfully and effectively delivered the HIV and AIDS messages and had an impact on people's decision-making. It motivated behaviour change and encouraged people to go for HIV and AIDS testing, as was evident in one of the performance venues where 40 people queued for HIV and AIDS testing. Twenty people were tested on that night and the other twenty were tested the following day because the generator ran out of fuel and we did not have the light to continue the testing.

The HIV and AIDS testing was made possible because the service providers had the experts and the resources available to provide free counselling and testing in the community. The new form of applied theatre also facilitated a new level of HIV and AIDS awareness in PNG by connecting the community leaders and health service providers to provide Voluntary, Counselling and Testing (VCT) to the local people. The National Aids Council, the institution responsible for implementing HIV and AIDS activities in PNG, could replicate Kumul, the New Folk Opera Form of Applied Theatre to facilitate effective communication on HIV and AIDS and change people's awareness of HIV and AIDS in PNG.

In the intercultural theatre laboratory, when performance and cultural elements were exchanged with the western performance techniques to create a new folk opera form of performance, the hybrid performance was recognisable by PNG. Although the performance and cultural elements from the four regions of PNG were blended image theatre, improvisation, staging, scripting and directing, the outcome of the performance was recognisable and people identified certain performance forms and cultural elements from their cultures. They connected with it as they were familiar with it. People also connected with the stories because they reflected their cultural and village life and they identified with the cultural heroes such as Kumul and Mother Earth. The audience also understood the relationship between the symbolic characters such as the Bird and the Snake. They even followed the stories of typical characters like Elders, and the Village Girl because these were stories that were witnessed everyday of their lives. The story was a typical village story that reflected village life and social issues.

This study has devised an intra-cultural theatre exchange model that draws from indigenous performativity of Papua New Guineans and synthesises it with Western applied theatre techniques to create a new form of applied theatre that is still recognisable by Papua New Guinean audiences. This differs from existing intercultural theatre exchange practices where the final outcome is not recognisable.

Finally, the researcher has received invitations from three community leaders in Goroka in the Eastern Highlands Province to present the performance and increase similar awareness in their communities. The Michael Alpher Clinic with Goroka General Hospital in the Eastern Highlands Province of PNG has requested the

researcher to use the Kumul script in their community outreach Voluntary Testing and Counselling Program. The encouraging result indicates that the Kumul Folk Opera Form of Applied Theatre could be useful for facilitating communication and education regarding sexual health and safer sexual behaviours in PNG. Feedback from participants, audience members and other stakeholders in the research suggests that the form might also be applied to address other social and development issues, particularly in the areas of health and social justice.

This research responds to the Papua New Guinean National AIDS Council's request to provide a relevant study and program on behaviour change intervention that is culturally relevant and linguistically appropriate for PNG as highlighted in the document, *National Research Agenda for HIV and AIDS Papua New Guinea 2008-2013*. The document specifically states that "behaviour change interventions and awareness campaigns have been mostly adopted from other countries with minimal knowledge of their effectiveness and cultural relevance in Papua New Guinea" (National AIDS Council of Papua New Guinea 2011, 7). The aim of this research is to develop a Papua New Guinean performance model that would be useful in schools and communities in PNG to further the aim of facilitating HIV and AIDS discussions for behaviour change. This research contributes significantly to the current drama and theatre, awareness, as well as communication and education on HIV and AIDS programs in PNG and furthermore adds value to exiting communication strategies on HIV and AIDS education.

Both the script and the DVD will be available as text and media resources for learning and teaching purposes and could be accessed by lecturers and students studying HIV and AIDS at the University of Goroka and Madang Teachers College. The DVD will be a very useful resource that can be viewed by both literate and illiterate audiences in the schools and communities to support the aim of behaviour change. Additionally, the viewers can hear the sounds and see the dance movements synchronising with music, and the energy and coordination of the performance.

The script is carefully written in Tok Pisin, the second national language spoken by the majority of Papua New Guineans both in rural and urban areas. Thus, the viewers will easily identify with the language, characters and performance genres that are uniquely Papua New Guinean. The play is not for use in measuring

behaviour change but this research on the creation of the play will be useful for HIV and AIDS Education in PNG and will contribute to the “social, behavioural and operational research” emphasised in Priority area 3: Systems Strengthening of the National Strategic Plan for HIV and AIDS in PNG 2012-2015 (National AIDS Council Secretariate 2011). This research contributes to building more in-depth knowledge and understanding in the fields of cultural studies, intercultural theatre, cultural performance, theatre and HIV and AIDS communication in PNG.

APPENDIX 1: EPISODE 1: THE BIRTH OF PNG

Episodes		World of Literal Understanding	Liminality	The World of Spirit
Episode 1: The Birth of PNG	a) Mama Graun gathers her children to supply them with food and seedlings.			
	b) Mother Earth introduces her children and acknowledges their colourful costumes.			
	c) Children dance around Mother Earth in the centre and eventually dance off stage.			
Episode 2: Receiving Food and Blessing from Mother Earth	a) Mother Earth calls each child by name to receive the food. Each child presents a cultural dance and a song to receive the food and seedlings.			
	b) Mother Earth equally distributes her land and farewells her children to cultivate the land.			
Episode 3: Initiation	a) Kumul undergoes skin cutting initiation ceremony in the hausman (men's house). An elderly man performs the initiation.			
	b) The elder offers words of advice.			
	c) Mother Earth appears as a spirit and gives Kumul advice of manhood.			
	d) Kumul overcomes the pain and successfully completes the initiation.			
Episode 4: Chauka (bird) delivers warning	a) Chauka, a foreign white bird flies on to the stage and performs a dance.			
	b) Chauka then delivers the warning of a calamity and teases Mother Earth.			
	c) Chauka performs a mocking dance and flies out.			
Episode 5: Appearance	a) An ugly giant snake displaces its arrogant strength.			

of the Snake	b) The snake warns the audience that if they are not careful, they will be vulnerable to the snake.			
	c) Mother Earth watches from a distance as the snake tries to coil around her but Mother Earth chases it and fights with it (a warrior dance is performed by Mother Earth to challenge the snake).			
	d) Mother Earth escapes to warn her children about the bad news received.			
Episode 6: Dream of Calamity	a) Kumul's father falls asleep during the day and has a dream.			
	b) Father sees Kumul as a child chasing insects in his dream.			
	c) Father sees a snake bite Kumul and calls out in his dream to rescue him.			
	d) Father abruptly wakes up, looks around and calls Kumul immediately.			
	e) Kumul enters. Father examines Kumul's leg to identify the snakebite.			
	f) Kumul assures his father that he is fine and in good health.			
	g) Father reveals his dream			
	h) Father warns Kumul to respects the insects as these are his ancestors.			
	i) Kumul's Mother enters			
	j) Father delivers his final words of protection and gives Kumul bows and arrows to protect himself.			
	k) Father also gives a sweet potato vine to Kumul to take it and plant it wherever he is so that he will not go hungry.			
	l) Kumul promises his father to uphold their cultures and leaves for a			

	big adventure.			
	m) Father and mother exit.			
Episode 7: Kumul Adventure and Confronted with Strange Influences	a) Kumul has been on an adventure from the coast to the Highlands. He paddles to the shores and fixes his bows and arrows for protection when a miner approaches.			
	b) A Chinese miner exchanges his headdress for the mining hat.			
	c) A businessman approaches Kumul, he picks his bows and arrows and replaces Kumul's string bag with a briefcase and gives him more money.			
	d) A drunkard meets Kumul and gives him leftover alcohol and forces him to drink. Kumul drinks the alcohol and feels high.			
	e) A young lady carries a heavy load with the harvest from her garden; Kumul follows her and harasses her. She ignores him and walks away. A single mother who lives her life through prostitution sees Kumul and goes towards him. She flirts with him and shows off all the things that he has. She lures him for his money and materials and takes him home.			
Episode 8: Dilemma	a) Kumul exchanges all his personal items for sex and is left with nothing.			
	b) Kumul is rejected by the prostitute and Kumul feels empty and restless, and returns to the sea to find his canoe.			
	c) Kumul paddles against round seas and winds and floats adrift on the edge of the canoe. He is weak and very ill.			
	d) Two fishermen rescue him taking him to the nearest hospital and then			

	take him to his village.			
	e) Kumul's relatives give their support such as giving him a herbal drink.			
Episode 9: Decision Making	a) He dreams of snakes attacking him and changes his mind and agrees with his father to go to the hospital.			
	b) Kumul's father and mother convince him to go to the hospital and Kumul agrees.			
Episode 10: The Revelation of Bad New	The medical Doctor goes through Kumul medical record and reveals that Kumul is infected with Virus.			
	Kumul is saddened and disappointed and is comforted with the news of HIV and AIDS.			
Episode 11: Mother Earth Laments	a) Mother Earth laments over her land destroyed.			
	b) Mother earth calls her children to help her carry the burden in her bilum.			
	d) A snake enters and coils around Kumul.			
Episode 12: Pulling Ropes	a) Mother Earth calls her children to help her empty the bilum. In the bilum ropes are entangled and entangled together. She pulls out each rope that represents the disease; rope of hunger, rope of socio-economical problems, rope of prostitution and the rope of HIV and AIDS.			
	b) A snake jumps out of the bilum and laughs. The snake displays it arrogant strength.			
	c) The snake warns audience that if they are not careful it will attack them.			
The End	All characters sing on to the stage.			

APPENDIX 2: KUMUL DVD 2 (UNEDITED PERFORMANCE)

Time	Text
<i>Example</i>	
00:09:10	“Look down to the south....”
03:42	<i>Mother Earth:</i> I am the Mother Earth. I am the Mother Earth of Papua and New Guinea.
04:29	My children, I am pleased to see you in your beautiful costumes that represents our cultures and tradition in Papua New Guinean. Let us all sing together.
05:09	My children, do not leave, come now and receive your share of land and food crops, I will distribute. My children come now. Niugini come!
05:05	Niugini my son! Look up North, all these river, sea and beach, I am giving it to you.
05:57	And inside this basket... (already translated on the screen).
06: 22	Papua my child, come now and receive your land and food.
06:45	Papua look down South ... (already translated on the screen).
06:54	And too inside this bilum, I have a yam seed, plant it and look after it.
07:24	Momasi my child, come now and receive your land and food crops.
08:08	All these land, sea, beach and islands, I give them to you. And too inside my bilum is a sago seed. Take it and plant it.
08:36	My son from the mountain, Hailans man come now and receive you land and food crop.
09: 05	And inside this bilum, I have a banana seed, plant and look after it and everyone will recognise you as a hardworking man.
09:29	All my children, the land and seedlings of food crops that I held long time ago. I distributed it equally to each one of you. Now listen carefully, you all must stay on your own land and do not leave your land and wander off to a foreign land. You will bring problems and tribal fights into your community. My children marry formally and look after your children care and love them. And the seedling that I gave, plant it and you will have abundance food to feed your family.
10:25	My children when you get married do not mistreat your wife, she is your partner, look after her well.
10:38	My children let us enjoy the celebration together.

12:50 Mother Earth, watch out! Your children are engaged in risky behaviours. You must watch out because a calamity will soon fall on your land.

13: 22 My children, did you see this bird on my land?

13:30 Did you see it? Yes, did you see it?

13: 27 This big white bird is a foreign bird. A while ago, I distributed land and seedlings to my children and send them off. But now this bird brings warning of an impending doom.

14:06 I am already on this land, if you like me and invite me. I will eat you.

14:29 My children, what is this sign? Is it a good sign or bad sign?

Is it a bad sign?

14:39 The bird warned me to take precaution because of the impending doom. Now, the snake appeared. What did the snake say?

14:52 The snake will destroy us if do not look after ourselves carefully and engage in risky behaviours.

Is that true?

My children stay on your land and look after yourselves well. My children, we will experience some problems in the future.

15:34 Oh Kumul! You are a young man now but you never stay with your father. You participate in so many activities but if you stay closer to me, I would give you good advice. Not long you will undergo initiation in the man's house. Oh my son, I don't know where you are and I am worried about you.

16:06 If you stayed closer with me now, I will give you the last advice to protect yourself on this land.

16:54 Father, I am coming.

16:55 Come quickly!

17:01 What is wrong?

17:04 I am all right, I am all right.

17:09 I had a strange dream in this broad daylight. I never dreamt like this and these people too. This is my first time to have such a dream.

17:23 Father, I am all right. I am all right, nothing is wrong.

17:27 And your mother?

She is with other women in the garden. She will come soon.

17:31 This is Mother.

17:32 Mother is here.

17:38 Hey mother! I was just telling our son, Kumul that I had a strange dream in this broad daylight.

It is a strange dream these sort of sign is an indication of some problems in the future...*(the rest of the conversation is already on the screen)*.

- 18:55 And Father, do we go now or tomorrow?
- 18: 58 Right now we'll go, you get your grass knife and mother get your spade.
- 19:42 Kumul!
- 19:43 I hear you.
- 19:46 Kumul, you are a man now and just come out of the man's house. I want to give some advice for future. You must remember it.
- 19:53 You must have your own garden and house. When you get married, you must harvest the food from your own garden and stay with your wife in your own house. Hold on to these words.
- 20:09 Father, I heard you.
- 21:10 Grandson, I am happy to see you. I have come a long distance following the sound of this bird. My grandson, inside this bilum, I have ginger and a herb, these are the magic spells that will protect you. When you enter a foreign land where there are foreign people, you must look after yourself all the time. This lime will protect you.
- 23:33 Father! This is good water, if you drink it, you will have good feelings and enjoy yourself.
- 23:41 My son, I drink coconut juice and mountain water.
- 23:51 Hey! Kumul, take this smoke.
- 23: 53 Father, what kind of smoke is this?
- 23:55 Marijuana, when you smoke it, you will get good feelings and find excitement.
- 24:00 Its okay, I smoke tobacco from the garden.
- 24: 08 Hoi hoi! This is money. Do you want it?
- 24:13 It's okay, I have other things too, it's at home.
- 24:26 Hey! You look like a visitor in this area.
- 24:30 Oh, no I can't do this. I must follow the teachings and advice I received from my elders and fathers in the man's house.
- 24:46 Listen, do you have a place to sleep and stay.
- It's okay, I have no way to stay and sleep but I have my canoe, we'll go to my canoe.
- 25:02 That's okay, we'll go.
- 25:27 Kumul, think carefully, all these good advice you received from the village is in your mind. Do not forget the initiation in the man's house. When you enter a foreign land you will meet all kinds of people with different

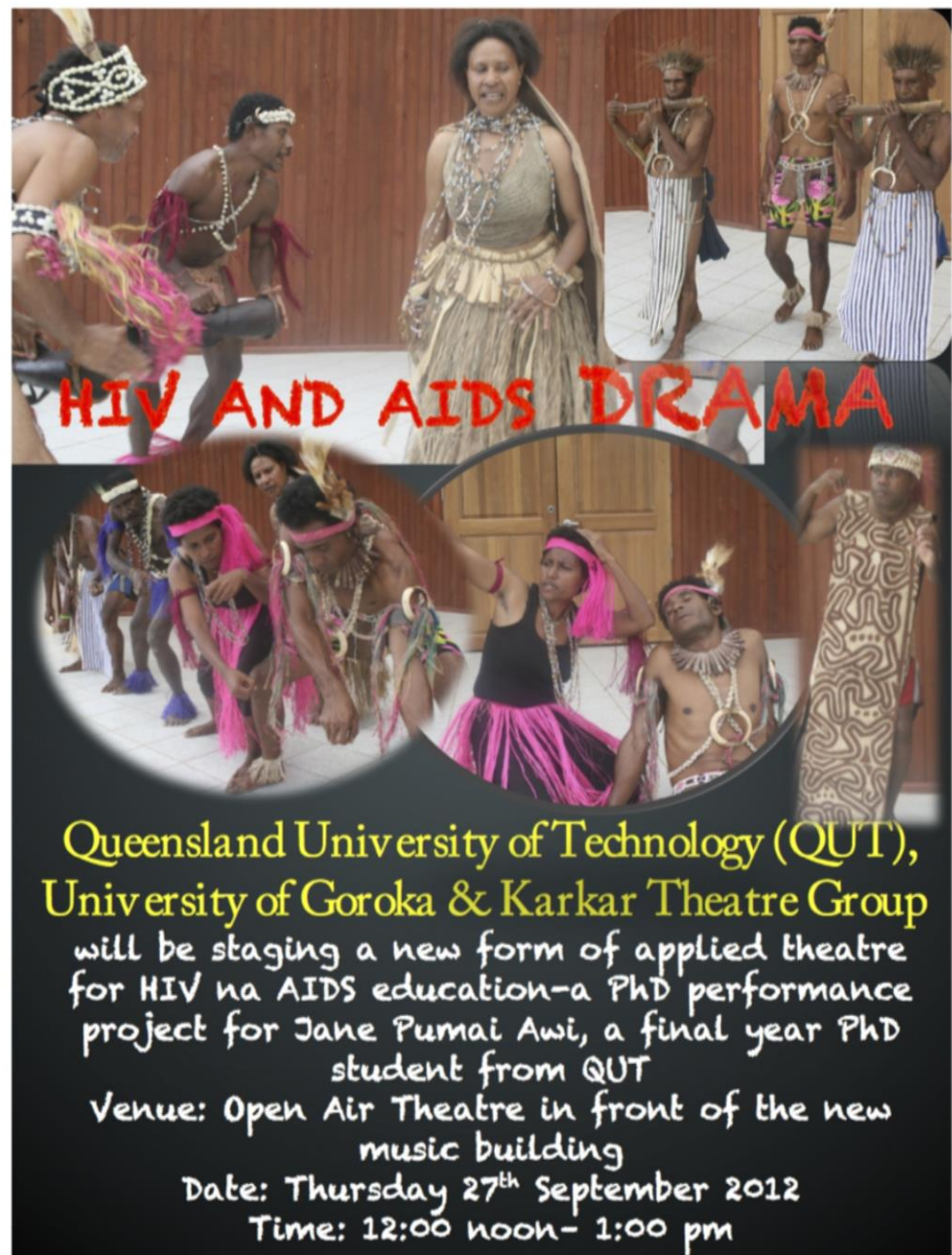
behaviours, some people enjoy drinking alcohol, some people enjoy taking marijuwana and some people have lots of money and use the money to buy material things. Some people flirt with each other and engage in unprotected sex. Kumul when you fall in love with a beautiful lady, you must wear condom all the time for sex.

- 27:40 Aiyoy, I am not feeling well, something is bothering me. I don't know if my partner went out with other men too, I don't know. My mind is troubled and I won't go far.
- 10:28 My ancestors, please come and help me.
- 28:59 Kumul, we are your ancestors, we come from the spiritual world. We are good spirits; we heard your lament from a distance and have come to support you home. Kumul do not have any doubts, we will support home.
- 30:02 Kumul, I am your ancestor that died long time ago, I am really worried to see you in this state. Your parents are good people at home. Here, take this bamboo water from mountain and drink it.
- 30:33 And you think clearly and return to your parents.
- 30:53 Kumul, I heard your lament and brought your herbs. Take this herb, chew it and rub it on your hands and your body.
- 31:14 Swallow some of it, this will remove the body odour of women on your body.
- 31:44 This is your banana, eat it and gain strength to travel home.
- 32:06 Kumul! We are your ancestors, we are good spirits, we have come to support you to return home. We have given you fresh water from the mountain; banana and we have given you herb too. These will refresh your thoughts and give you strength to return home but we are not in a position to know your disease and cure it. We do not know what disease you have but the medical doctors will check your blood and advise you. When you return home, you must visit the hospital immediately.
- 33:25 Hoi! My body is weak; I do not have any more strength. Mother, I failed to listen to your advice and now I am in pain. Father, I failed to listen to the teachings my father and elders and now I am facing this problem. If I come home, what will I say to you father and mother?
- 34:14 I must go and see my son.
- 34:36 Kumul, what happened to your beautiful costumes? Kumul, this is giving me pain and burden. This Papua New Guinea bilum has foreign items. All the church, government and community leaders come and pull the content in Kumul's bilum.
- 35:34 Kumul! The signs of calamity and problems are appeared to you, the bird warned you and the snake appeared to you too but you failed to take heed of it. Kumul, you did not think and interpret the meaning of these signs. You have returned to the community. The community is here to help. When you have HIV and AIDS, do not wait, there are services, doctors and medicines to maintain your health. Community too must not discriminate and provide

support by contributing money towards the medical cost. Community we must work together to support support Kumul's mother and father, we must all help.

- 37:05 Pull this rope outside of this bilum, we must pull it out.
- 37: 26 This rope is attached to alcohol and drug, we must pull it. Pull it.
- 37:43 This rope leads to sexual activities, we must pull this rope.
- 37:57 This rope is heavy, it is attached HIV and AIDS, let us all pull it.
- 38:17 Haha! I am not dead, I am still alive. If you do not follow the words of your parents and your elders, I will drink you blood. I will eat you.
- 38:33 Kill him! Catch him! Kill it.

APPENDIX 3: KUMUL POSTER FOR PUBLICITY



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